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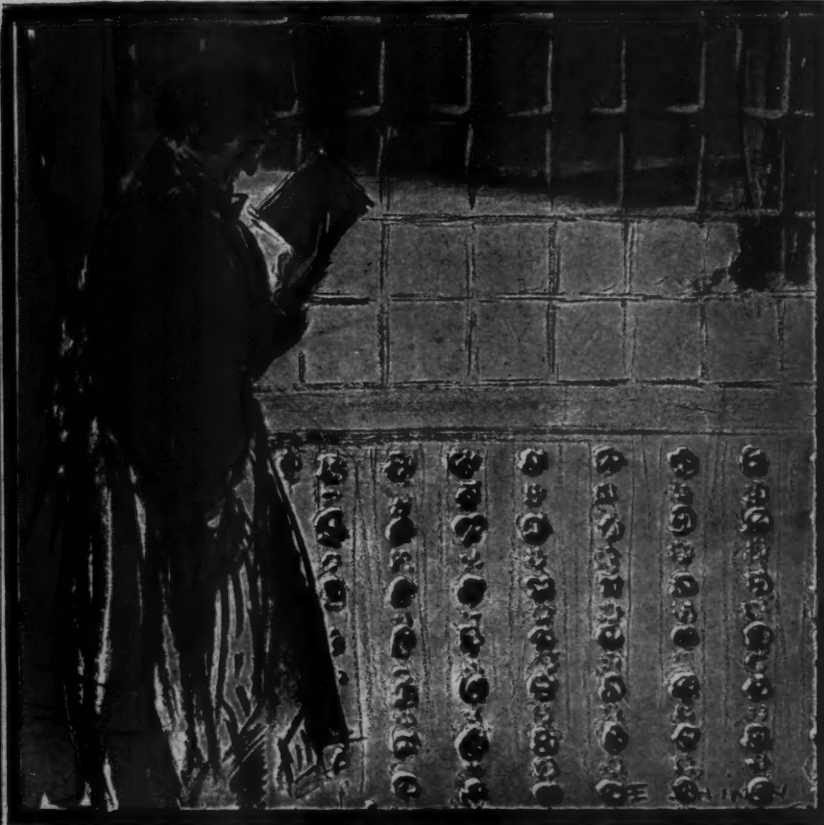
The Critic

An Illustrated Monthly Review
of Literature, Art and Life

Vol. XXXV

DECEMBER, 1899

No. 870



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BIR HENRY IRVING AS ROBESPIERRE
Act II., Scene II. (Drawn from Life by E. Shinn)

The Critic

An Illustrated Monthly Review
of Literature, Art and Life

Vol. XXXV.

DECEMBER, 1899

No. 870

The Lounger

God rest you, merry gentlemen,
Let nothing you dismay,
For Jesus Christ, our Saviour,
Was born upon this day,
To save us all from Satan's power,
When we were gone astray.
O tidings of comfort and joy!
For Jesus Christ, our Saviour,
Was born on Christmas-day. —*Old Chant.*

The portrait of Sir Henry Irving as Robespierre given as a frontispiece to this number of THE CRITIC is of particular interest and value for the reason that there are no portraits of Sir Henry in that part to be had. He has never sat to a photographer in the costumes of the famous dictator of the Reign of Terror. Mr. Shinn made his sketches in the theatre during the performance of the play, and he has been very successful in catching the spirit of the actor's pose.

Decidedly the most interesting recent event in American journalism is the retirement of Mr. E. L. Godkin. While in London last summer Mr. Godkin fell ill, and on his return to New York at the end of September, he found himself unable to resume the editorial direction of the papers with which his name has been identified since 1881. By the terms of his agreement with the proprietors of *The Evening Post*, he would, in any case, have retired on the first of January, so that the formal announcement of his withdrawal, which was made early in November, was dated only two months earlier than it would have been, even if his health had remained unimpaired. It is just thirty-four years since, at the age of four-and-thirty, Mr. Godkin founded *The Nation*, and eighteen years since the owners of that weekly review

acquired control of the old-established daily journal of which William Cullen Bryant, Parke Godwin, and John Bigelow had been successively the editors.

Since this alliance was effected, no American journalist has appealed so powerfully to the brains and conscience of the American people as the Anglo-Irishman who shaped the policy of *The Nation* and *The Evening Post*. During the period of reconstruction after the Civil War, and in the long-continued struggles for tariff reform, the purification

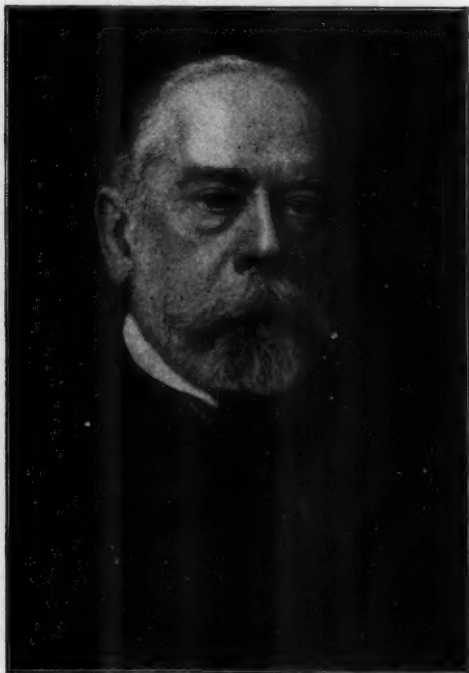


Photo for The Critic

MR. E. L. GODKIN

By Hollinger & Co.

of the ballot, the elevation of the civil service, the establishment of the finances of the country on a sound basis, the separation of municipal affairs from State and national politics, and, finally, the curbing of the present lust for expansion by force of arms, he has been an aggressive and persistent fighter. No one identified with journalism in New York rivals him in the length and brilliancy of his service; and on the occasion of his receiving the degree of D.C.L. from Oxford, in 1897, a leading English writer declared him to be perhaps the most distinguished of living journalists. If his withdrawal from the editorship of the *Post* should enable him to add to the body of his productions as an essayist, literature will be the gainer by journalism's loss.

Another prospective gain to literature is involved in the resignation of Dr. Henry van Dyke of the pastorate of the Brick Presbyterian Church in this city. The deliberate abandonment of the honor and emoluments of one of the chief pulpits in America, in favor of the far less handsomely endowed professorship of literature at Princeton University, bears eloquent testimony to Dr. van Dyke's devotion to the muses. Happily, it is not a case of unrequited affection, for the not inconsiderable output of prose and verse that have made the author of "Little Rivers" a favorite with many readers, bears ample testimony to his literary gifts. I congratulate Dr. van Dyke on the comparative degree of freedom he has gained for the arduous delights of composition; I congratulate Princeton on the acquisition of an accomplished writer and a broad-minded man. And I congratulate the Brick Church no less heartily that it has succeeded in persuading Dr. Babcock of Baltimore that the path of duty leads to Murray Hill.



The new edition of the Brontë novels, for which Mrs. Humphry Ward furnishes exhaustive introductions, will be to the works of the sisters of the Haworth parsonage what the Biographical Edition of Thackeray is to the works of that great writer. Mrs. Ward's style is not at all that of Mrs. Ritchie. She is critical rather than biographical, and she is not carried away by any enthusiasms. People are so apt to allow their feelings to get the better of their sober second thought in writing of the Brontës that Mrs. Ward's attitude is refreshing. She is thoroughly appreciative, but never "gushing," and this makes her opinions valuable.



The Very Rev. Charles William Stubbs, Dean of Ely, who is now making a lecture tour through this country under the management of the veteran soldier and manager, Major J. B. Pond, is well worth hearing. There is nothing sensational about Dean Stubbs's lectures or his appearance. He usually talks on literary subjects and he looks every inch a Dean. England has sent us such a curious lot of lecturers within the last few years that it is a blessed relief to hear and see one who has been engaged simply on his merits and not because of anything "freakish" in his matter or manner.



One of Boston's largest publishing and bookbinding firms is coming to New York. Early in the New Year Messrs. T. Y. Crowell & Co. will take possession of their new building in West Broadway, and thereafter the imprint of Boston will not appear on their books. Their earlier books had only the New York imprint and, although the members of the firm lived in Boston and did their manufacturing there, they were even then regarded as a New York institution, so that this change is in a sense only a reversion. When may we expect Messrs. Houghton, Mifflin & Co. to remove their headquarters to this city? When Messrs. Harper turn their backs on Franklin Square, I suppose, but not before.

For some time Miss Cecilia Beaux has been recognized as a woman painter of the greatest distinction. It is pleasant to see her placed in the highest rank of all living painters, men or women. By winning the first prize in the Carnegie Art Institute competition at the International Exhibition in Pittsburg, Miss Beaux acquires a gold medal and \$1500. But, more than this, the large number and high standing of the artists who entered the competition make the winning of the prize a very distinguished honor. Miss Beaux is the only woman on the international jury which is choosing the pictures that are to go to the Paris Exposition.



MOTHER AND DAUGHTER
(Miss Beaux's Prize picture)

I take much pleasure in printing a reproduction of another canvas,—one of the most masterly and beautiful paintings by this artist. It is now in London, and will remain there until it is sent to the Paris Exposition.



By permission of the artist

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"DOROTHEA AND FRANCESCA"
(From the painting by Cecilia Beaux)

Mr. Kenneth Grahame, the author of those very popular books, "Dream Days" and "The Golden Age," was quite recently married to Miss Elsie Thompson, at Fowey in Cornwall, England, where he had gone to recruit his health after a severe attack of pneumonia. His cousin, Mr. Anthony Hope Hawkins, was best man at the wedding, while Mr. A. T. Quiller-Couch ("Q") and other literary friends were present at the ceremony. Mr. John Lane has just brought out an edition of Mr. Grahame's "The Golden Age," with illustrations by Mr. Maxfield Parrish. I have seen the originals of these illustrations, and they are as unique as they are picturesque. Mr. Parrish has never done better work, and that is saying a good deal.



The late Grant Allen was one of the most industrious writers of the century. By training he was a scientist and he wrote a number of scientific books, but they did not pay very well, so he took to novel writing. Every style of novel dropped from his pen. He was quick to take up with any manner that he thought was popular and would pay. He has written some of the most immoral and some of the most innocuous books. Few people would care to have his "hill top" novels in their house, while "Miss Cayley's Adventures" might go into a Sunday-school library. Since his death it is announced with authority that Mr. Allen, masquerading under the pen name of Olive Pratt Rayner, wrote those two amusing stories, "The Typewriter Girl" and "Rosalba." And all along I had supposed, having seen it stated in the papers, that Olive Pratt was an American girl who had married an Englishman by the name of Rayner, who lived in Italy, where he owned orange groves. That was a pretty story for an author to hide behind, and I believed every word of it, orange groves and all.



The Messrs. Harper & Brothers have fortunately happened upon a new and admirable plan to make use of the illustrations which have appeared from time to time in their books and periodicals. The Helman-Taylor Art Company recently secured permission to investigate the vast number of plates which have been accumulating for years in the Harpers' storeroom. The first result of their investigation is the announcement of a series of black and white prints of large folio size. This will include thirty reproductions of the best-known works of the old masters, Van Dyck, Rembrandt, Velasquez, Hals, Murillo, Holbein, Rubens, and others. These are to be sold at thirty-five cents each. In January, 1900, will follow a second series of fifteen hundred selected prints, including portraits, paintings, historical, and architectural scenes. In the preparation of this second series, there is practically no expense save the press work; and thus the publishers are enabled to place them on the market at the remarkably low price of one cent each.

Although the late William H. Appleton had not been actively engaged in business for a long time, his death leaves a notable void in the ranks of American publishers. His name stood for all that was fine in private life and business, and, though he leaves worthy successors, his influence will be missed. He was one of the pioneers of the business. He might have been a "pirate" in the early days of publishing in this country, but he invariably turned the cold shoulder upon the black flag, and fought bravely for international copyright. Every one who was brought into personal contact with Mr. Appleton was warmed by the genial fire of his kindly nature. When I started out on my journalistic career he was one of the first to help me by encouraging words and



MR. WILLIAM H. APPLETON

deeds. I never applied to him for news or for the "advance sheets" of a book in vain. He seemed to take a personal interest in my success, and did all that he could to aid me, not because I was any more to him than another, but because he was genuinely kind. No portrait of Mr. Appleton that I have seen does him justice. There was an old-time courtliness in his manner that was reflected in his face and went well with his commanding figure. There are few such men in business to-day. The hurry of the time changes most men. The publishers of the past generation enjoyed an elegant leisure, and it gave them a reposeful manner impossible to the business man of the present.

Miss Marlowe has made the "Little Minister" success of the present season as Barbara Frietchie. She is playing nightly to the capacity of the house. Mr. Le Moyne, who plays Colonel Negley, wears his uniform as one to the manner born, and with reason, for he was a soldier in the Civil War. He wore the blue then, so it must seem rather "sarcastic" to him to be wearing the gray, even in a make-believe part. But whatever this fine old actor does he does well, and no one would suspect that he was not a direct importation from below Mason and Dixon's line. The man who wrote the words and music of "Dixie," which is sung and played continually through this play, is said to be living in extreme poverty somewhere out West. Why not bring him on and give him a "benefit"?



The death of Mr. John Codman Ropes leaves this author's "History of the Civil War" half finished. The task of completing this work will be one of unusual difficulty, for in its scope and scheme of operation the History is unique and depends somewhat upon the personality of the writer for its success. It was the object of Mr. Ropes to present his History from the standpoint of each of the contending parties. He saw clearly the difference of standpoint between the North and the South and the justification for each. "The questions presented to the men of the North were not the same as those with which their Southern contemporaries had to deal. This might be very fully illustrated by referring to the relation the institution of slavery bore to the people of the North as compared with its relation to the people of the South," says Mr. Ropes in his preface. The scope of the work did not permit him to go into the question of slavery, however. It only included the political position of the contending parties, a general view of the whole struggle, of the campaigns and their relations to each other, and a description of the important movements in battles. For the completion of this work the author had prepared almost the entire material of one volume and a certain number of notes for the concluding volumes. The author who is to complete the work will have the advantage of this material. Messrs. G. P. Putnam's Sons, who publish the work, are making arrangements with an eminent writer of history to complete the book, and they are confident that, although the standpoint of the author of these two volumes may not be exactly the same as that of Mr. Ropes, it will nevertheless be in its way of the utmost value.



In a "post-prefatory" note which will be added to her monograph on Charlotte Brontë (Putnam's), Marion Harland tells of the death in Iowa City, on Sept. 9th last, of Mrs. Sarah Newsome, at the age of ninety-three years. Mrs. Newsome (Sarah De Garrs) was the nursery governess and friend of the Brontë children, of whom frequent mention is made in Charlotte's life. The mail that brought Marion Har-



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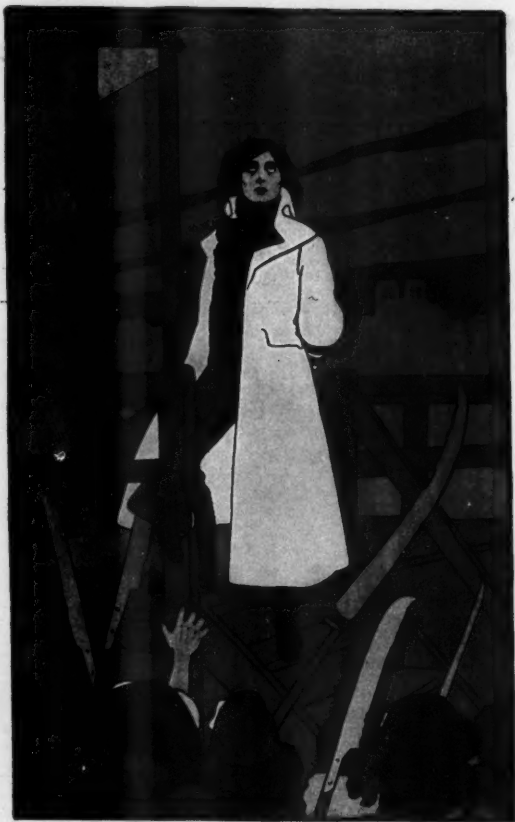
MISS JULIA MARLOWE AS BARBARA FRIETCHIE

land the news of Mrs. Newsome's death also brought this interesting letter written many years ago to the old lady by the father of the Brontës:

"July 12, 1855.

"MRS. SARAH NEWSOME, CRAWFORDSVILLE, IOWA, U. S. A.

"*Dear Mrs. Newsome*:—I have duly received your kind letter and am glad to learn from it that you and your husband and family are well



From "The Only Way: A Tale of Two Cities"

R. H. Russell

"THE ONLY WAY" POSTER

and doing well in the new world. May God bless and protect you all, both in things spiritual and temporal!

"Since you were with me many solemn and important changes have taken place in my domestic affairs. When you and your sister Nancy first came to us at Thornton, my dear children were living, seven in number. They are dead, and I, hovering on the age of eighty years, am left alone. But it is God's will to do this, and it is our duty and wisdom to resign.

"You probably little thought that the children you nursed on your knees would be as much noticed by the world as they have been. Emily and Annie wrote and published clever books, and Charlotte's writings and fame are known in all parts of the world where genius and learning are held in due estimation. My dear daughter Charlotte was the last child I had living. She married the Rev. Arthur Bell Nicholls, a very worthy and respectable clergyman, and their union was happy as long as it lasted, but at the end of nine months this happy union was dissolved by my daughter's death. Her loving husband and I are left to mourn her irreparable loss. She died childless.

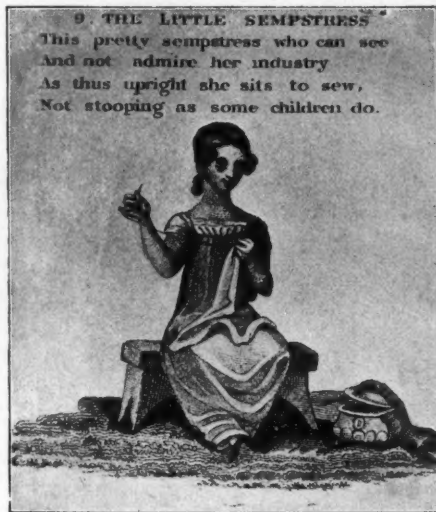
"Your sister Nancy was here a few months since, and from her we learned that your family were all well. The weather here is favorable, crops are promising, and trade on the improvement. I am glad America, in these respects, is in a prosperous condition.

"My children and I often thought and talked of you. Write a few lines to let me know whether you have duly received this letter. I remain,

"Your Sincere Friend,

"P. BRONTË.

"INCUMBENT OF HAWORTH, YORKSHIRE."



"THE LITTLE SEMPSTRESS"

This amusing little cut is from a volume on "Child Life in Colonial Days," by Mrs. Alice Morse Earle, which is among the Christmas books of the Macmillan Co. No one will enjoy its primness more than the children of to-day. The book is full of delightful illustrations of the same character.



CHARACTER SKETCH, EIGHTEENTH CENTURY
By Mortimer Menpes

From The International Studio
1080



CHARLOTTE CORDAY
By Mortimer Menpes
From The International Studio
1081

I give this sketch of Mr. Harvey, the English actor, who created the part of Sidney Carton in "The Only Way," not so much because it is a portrait as because it is one of the Marchioness of Granby's cleverest drawings. The poster, which is used here by Mr. Miller, is of English design.



From "The Only Way; A Tale of Two Cities."

R. H. Russell.

SIDNEY CARTON

Study by the Marchioness of Granby

In his interesting paper in the November *Pall Mall Magazine* on the subject of the drama in America, Mr. William Archer gives his readers to understand that the reason why Mr. Charles Frohman does not encourage the American playwright is because American audiences do not want American plays. How does Mr. Frohman know that the American playwright is scorned in his own country? How many opportunities has he given him to prove whether he is wanted or not? To be sure Mr. Frohman is giving us Miss Marlowe in Mr. Clyde Fitch's "Barbara Frietchie," but did he produce Mr. Fitch's "Moth and the Flame" or "Nathan Hale"? No indeed; he let others make the experiments; then, when Mr. Fitch was firmly established in public favor, he took his next play and gave it a handsome production.

There is nothing of the plunger about Mr. Frohman. He moves cautiously and profits by the experience of others. His brother, Mr. Daniel Frohman, on the other hand, smiles upon the American playwright, and will give the most obscure a chance if he, or even she, has a good play.



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PAGE FROM "LITTLE LEATHER BREECHES"
(Drawn by F. P. Wightman)

This page, reduced from "Little Leather Breeches," is interesting because the vender was sketched from life and because his cries are the actual cries by which he makes known his wares. There used to be a song famous on the negro-minstrel stage some years ago, sung by a popular singer, McAndrews I believe his name was, and "barkalingo watermillion" was its refrain.

The name of Mr. Mortimer Menpes is usually associated in one's mind with Japanese art, or the influence of it, but in the sketches given on pages 1080 and 1081 he shows that he can forget that he was ever in Japan.

Every one remembers Mr. R. L. Stevenson's open letter to the Rev. Dr. Hyde, the author of an attack upon Father Damien. Mr. Stevenson wrote a splendid defence of the leper priest, but this reverse of the medal was written in a private letter to Mr. Colvin, and is published in the second volume of the Scribner edition:



Photograph by

1084

GENERAL LEW WALLACE

AUTHOR OF "BEN HUR," IN HIS NEW LIBRARY, AT CRAWFORDSVILLE, INDIANA

National Photo Engraving Co., New York

"Of old Damien, whose weaknesses and worse perhaps I heard fully, I think only the more. It was a European peasant: dirty, bigoted, untruthful, unwise, tricky, but superb with generosity, residual candor, and fundamental good-humor; convince him he had done wrong (it might take hours of insult) and he would undo what he had done and like his corrector better. A man, with all the grime and paltriness of mankind, but a saint and hero all the more for that."



General Lew Wallace is something more than the author of "Ben Hur," the most widely sold novel ever published in America, from which what promises to be one of the most successful plays ever produced in this country has been made. He is the National President of the Phi Gamma Delta, of which Dr. Frank S. Hoffman, Professor of Philosophy in Union University, is Treasurer and Mr. William Edgar Gard, of Yale, is National Secretary. This fraternity, which was founded at Jefferson College, Canonsburg, Pa., in May, 1848, now boasts of nearly eight thousand members, and includes forty-eight chapters. The organization has just issued a catalogue, which is said to be the most complete ever issued by any fraternity. The book contains 1440 pages, 1000 half-tone portraits, and 200 biographical sketches. It also contains the history of each college, with a picture of its chapter house. It cost \$12,000 to make the book, which weighs twelve pounds. Mr. Fabius M. Clarke was the editor, and Mr. T. Alfred Vernon the publisher. It is not sent out for review, as it is a purely personal publication, but I have had the pleasure of looking through its 1440 pages. It certainly is a handsome souvenir for the members of this wide-reaching fraternity.



Michael Angelo Woolf, the artist, whose collected drawings, entitled "Pictures of Lowly Life in a Great City," are announced for publication this month by G. P. Putnam's Sons, knew well the life he depicted. Sometimes the legends beneath his drawings in *Life* and *Judge* were burlesqued, but the figures were taken from the real children of the forlorn districts. Mr. Woolf was a friend of all the children he used as models, and to-day the East-Side is full of quaint stories of his kindnesses to his protégés. He was particularly fond of a little Italian fruit girl, who was wont to appear daily with her basket in his studio on Prince Street.

"Mista Woolf," she said one morning, "you gotta to buy moocha da banan' to-day. To-day I was born."

"How much for the whole—basket and all?" promptly asked the artist. He got it for two dollars, and the child ran down the stairs greatly pleased. When she reached the street-door, three flights down, her basket with the "banan'" dangled in her face by a string. She seized the handle and the string fell in a tangle from Mr. Woolf's window.

"Bohemian Paris of To-Day," (Lippincott) from which I reproduce two drawings, is written by Mr. W. C. Morrow "from notes by Edouard Cucuel," who has furnished the ninety-odd pictures of the volume. Here we see Bruant reciting in his café in Montmartre, a quarter of Paris that certainly has, as Mr. Morrow says, "a taint of sordidness that the real Bohemianism of the old Latin Quarter lacks." Bruant's café, where the pose is that of foul brutality on the part of the host towards his customers, is a good example of the fad establishments that flourish and fade in the great show city. On the other side of the Seine, however, there is more of the Bohemia of Murger, Thackeray, Du Maurier, and Moscheles. The everlasting passing of the hat becomes less. For instance, there is no "fake" about the Café



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PAUL VERLAINE AT VOLTAIRE'S FAVORITE TABLE IN THE CAFÉ PROCOPE

Procopée on the rue de l'Ancienne Comédie, with its traditions of Voltaire and its recent memories of Paul Verlaine. Mr. Morrow's study includes the whole of Bohemian Paris, and one must be grateful that he distinguishes "real Bohemianism" from the silly affectations of those who prey upon the tourist.

Mr. Richard Harding Davis has spent most of the time since his marriage at his home in Marion, Mass. He has been working steadily for the last year on a novel to be called "Captain Macklin, His Life and Adventures, by Himself." It will be another year before it is

finished. This goes to prove that easy reading is not always easy writing. Few successful authors nowadays dash off the pages of their manuscript while the printer's devil waits for it at the door. By way of recreation Mr. Davis has been working at odd moments on a comedy which Mr. Sothern will bring out in February. The scene is laid in London, but the characters are American.



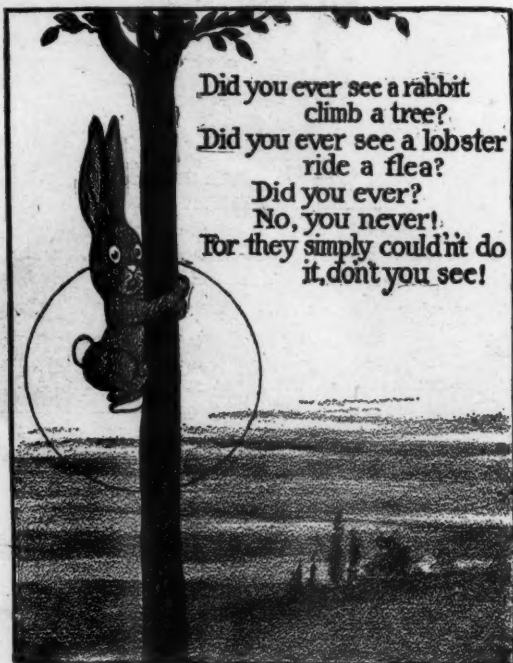
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ARISTIDE BRUANT RECITING ONE OF HIS VERSES

Speaking of plays, it is just settled that Mrs. W. J. Le Moyne is to "star," beginning in January, under the management of Messrs. Liebler & Co. This enterprising firm is to be congratulated upon its discernment. I predict a great success for Mrs. Le Moyne. Her new play, which is the work of two women, Mrs. De Mille (the widow of the playwright) and Miss Harriet Ford, is called "The Greatest Thing in the World," a title taken from the late Henry Drummond, in this case referring particularly to human love. The part is said to fit Mrs. Le Moyne "like a glove." Every one who saw this fine actress in

"The Moth and the Flame," and later in "Catherine," and noticed the impression she made upon her audiences, felt sure that the manager who secured her, and got the right play for her, would be a wise man, and great would be his reward. While Mrs. Le Moyne is the "star," her part is not made unduly conspicuous. The play will be well cast, for all the parts are good and need good actors to interpret them. Bostonians will in all probability have the pleasure of seeing this play before it gets to New York.

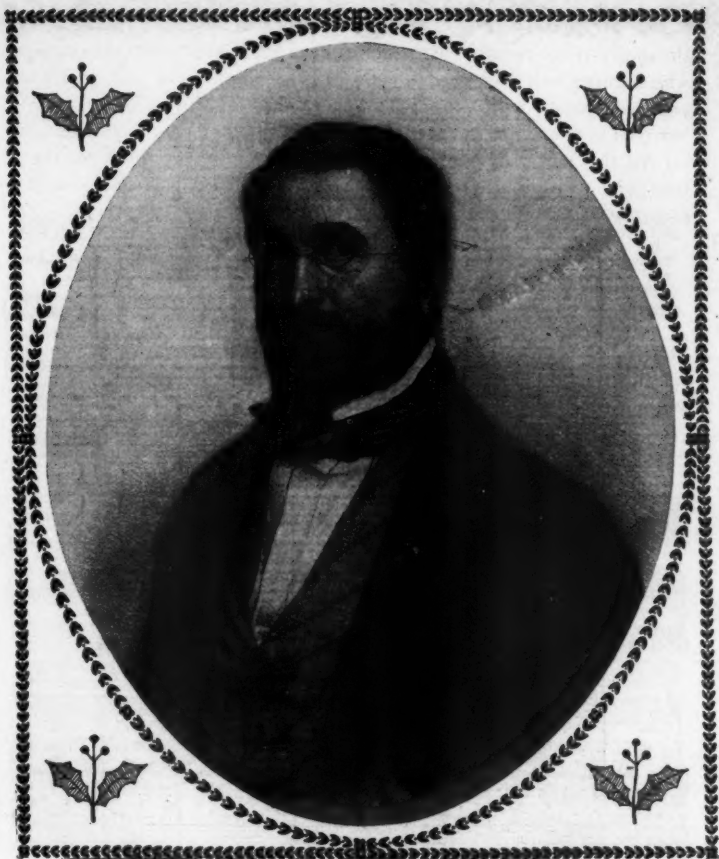


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FROM "FATHER GOOSE"

Mrs. Craigie tells why she chose her pen-name: "I chose the name of 'John Oliver Hobbes' for two reasons: (1) to correct any tendency to sentimentality in myself; and (2) because I thought, by choosing so harsh a name, that no one would suspect a woman had selected it." Mrs. Egerton Clairmonte took her father's name, George, and her husband's name, Egerton, not it seems because she wished to be taken for a man. "I had no desire to write as a man," she says, "or masquerade as a male writer—why should I? Everything had already been done in literature by men better than any woman could hope to imitate it; the only thing left to woman was to put herself into it—to write from the point of view of her own sex." Is this truth or modesty—or both?



ADOLPHE ADAM
(From a lithograph)

The Composer of a Famous Christmas Song.

THE most popular Christmas song that is sung to-day is the "Cantique pour Noël," written by Adolphe Adam, who was born in Paris in 1803, and who died in the same city forty-five years later. He was the composer of a number of light operas which were very popular in their day. The best of these was "Le Chalet," which was produced in New York by a semi-amateur company two or three years ago. But it is not by his operas that Adolphe Adam is known to the American public; it is by his Christmas song, which is sung in nearly every church in this country where music is made a conspicuous part of the Christmas service. By arrangement with the publisher, the words and music of this song are given on the next page.

Christmas Song

(CANTIQUE POUR NOËL.)

With accompaniment for Harmonium or Melodion.

English words by J. S. DWIGHT ESQ.

Music by ADOLPHE ADAM.

And^{te} *Mesioso*.

VOICE. *Minuit, Chrétiens, c'est l'heure solennelle... le Christ naît*
O ho... ly night! the Stars are brightly shi... ning! It is the

PIANO. *mi*

Dieu des cieux, rends jusqu'à nous, pour ef... cer... la... cheoi... gi.
night of the dear Saviour's birth! Long lay the world in sin and er... ror

... nel... le... et de son père ar... rêter le courroux le monde en tier tres...
pl... uing, Till he ap... pear! and the soul felt its worth, A thrill of hope the

... sait... le des pénn... le cet... le avit qui lui donne un nouveau peu... pleh ge...
rea... ry world reju... ces, For you... der breaks a new and glorious morn! Fall on your

BY PERMISSION OF OLIVER DITSON COMPANY.

Christmas Song

.. Noël .. tendis .. la dé.. di .. vran .. ce No.. et .. No..
 knees! .. hear .. the angel voi .. ces! O night .. di..

.. et .. ari.. ci .. le ré.. demp.. teur No.. et .. No..
 .. vine! .. O night .. when Christ was born. O night .. di..

.. et .. voi .. ci .. le ré.. demp.. teur No.. et .. No..
 .. vine! .. O night, O night di .. vine! *rall.* *marcato.*

S 403
 Christmas Song

The Century to the Centuries

I

YONDER the last of thrice ten thousand days,
Through drift of soft ethereal flame wide blown,
On phoenix plumes descends the evening haze.
And, as from embers and from ashes strown,
Rose on keen wing the Arabian wonder lone,
And shaped swift flight to Heliopolis,
And there did sleep an age-long sleep unknown;
So thou, far in the under world's abyss,
Shalt slumber unrecalled by prayer or vow from this!

II

O lapsing Year—of years Imperial Year!
Pass in extreme of glory to that bourne.
We who now mourn thee never mourned thy peer,
Nor one of thy great race again we mourn:
Yet—mortals of brief stay!—we have outworn
A Century's date, and *vale, vale*, sigh;
While murmurs of like greeting, half forlorn,
Faintly, and faintlier from the gulf reply—
The gulf where thou art fled, with thy dark peers to lie!

III

They shall arouse and question thee, each one,
When thou shalt dawn upon them, with thy face
As yet illumined of the mundane sun.
Ere thou among them shalt assume thy place,
They shall enquire how thou hast run thy race—
And what new dynasties upbuilt be
On earth—what old are shaken to the base!
If mortal man have waxed or waned through thee—
If thou have forged new chains, or set the prisoner free!

IV

O thou our Century, with yet radiant front,
Candid and fearless their tribunal greet:
To question and to answer, was thy wont,
While on this earth thou held'st a regal seat;
For thou hast seen retreat, and still retreat,
Those outposts men had deemed were fixed for aye,—
Hast seen that none might bind the flying feet
Which bear world-messengers upon their way—
That arrows aimed at Truth, do but return to slay!

V

Of thee some Age Athenian shall demand:
 "Hast thou the marble wrought with touch supreme?
 To those oncoming did'st thou surely hand
 A new interpretation of the dream
 Of Life and Beauty, that with joy extreme
 Filled the brave souls who wrought at my behest?
 Or is the only lamp of art the beam
 That lingers from their passion pure and blest,
 When Beauty filled the heart with most divine unrest?"

VI

Unto the Periclean then declare:
"I am the Century the Nineteenth from Christ,
 And though I guarded well thy treasures rare,—
 Inheritance unequalled and unpriced,
 For me the day's appointed task sufficed,
 To lighten and to ease the lot of man.
 From elemental strongholds I enticed
 Strange titans, hidden since the world began;
 Now, God's best creature wields them, subject to his plan.

VII

"Not helpless now is he who sails the seas,
 Not stayed his bark upon the calm-vest deep,
 Nor whelmed beneath the drenching Hyades:
 A mighty heart propels, and pulses leap,
 Whereby that bark her onward course shall keep!
 Moreover, I the lightning tamed and sent,
 Unseen, threading the ocean's fathom sleep,
 That, henceforth, wingèd utterance might be lent
 Unto the instant thought of either Continent!"

VIII

Now, dark, in darkness of receded Time,
 Some mitred Age thy path shall intercept:
 "And did'st thou keep entire the Faith sublime
 Which we, who long forerun thee, straitly kept,
 Having received the gift from them that slept,—
 A testament whereto no man might add,
 Nor take therefrom, although the schools' adept?
 Or hast thou turned, to track through mazes sad,
 Which well the fathers did foresee, and well forbade?"

IX

Then shalt thou answer (having sacrificed
 To Truth, and on her altar laid thine all):
"I am the Century the Nineteenth from Christ.
 What goeth from us, is beyond recall;
 Yet unto every age there shall befall
 A revelation for its heart alone:
 Lo! I have kept my Weak Ones from the wall,
 And to my Strong their feebleness have shown;
 The letter fades apace—the spirit must atone!

X

"And if to man I brought no larger hope,
 Despair, at least, was never in my gift.
 I bade him with those rooted fears to cope,
 Which Ignorance hath sown with evil thrift,
 And still aloud I cried, *Hearts be uplift!*
 I strove to wrest from Science one Last Word
 To say, if, when Death's sword hath made a rift,
 Life wingeth Elsewhere like a migrant bird!
 Let man that utter proof still wait, though long deferred!"

XI

Thus, in the senate of the shrouded Past,
 Thou, Century, shalt answer to thy peers;
 But, reft of thee, we turn and face the Vast
 Of all Futurity, whence, to our ears
 Are borne the unlov'd voices of strange Years!
 We fare as travellers of the earliest prime,
 By mists beset; at length the pathway clears;
 Into the heavens the blinding vapors climb;—
 The sun we knew will light this unknown Day of Time!

EDITH M. THOMAS.



Cupid and the Lady Contributor

It was not Christmas, or anything like it; but the year had attained that maturity when editors begin to "make up," at least mentally, their Christmas numbers; and the Lady Contributor, whose wares were most in demand at that season, felt conscious of an indefeasible right to be just as tired as ever she had a mind to be.

A flickering light from the natural gas that burned in her asbestos-lined fire-place filled the room; from the carved mantel shelf a gypsy kettle of brilliant copper hung low before the flames, and exhaled a grateful and refreshing moisture into the dry air; the manuscript which the Lady Contributor had just taken from the typewriter was all about lovers, and the home-coming of absent sons to Christmas-trees and snap-dragons and all the rest of it. The love-story, she felt, as she held the closely written sheets upon her knee, revising them with the aid of a fountain pen, was especially effective; she smiled a little, as she re-read its tragedy, with the necessary Christmas *dénouement* of light comedy.

"It sounds quite like the real thing," said the Lady Contributor.

A knock on the door made her start, just a little; when she had opened it, hastily shuffling her manuscript into the drawer of her machine, she saw that her visitor was Cupid, in correct evening clothes, and wearing in his buttonhole a specimen of the flower which at that time chanced to be fashionable.

"Ah! good-afternoon," said Cupid, in whose speech the English "A" was quite perceptible; "I thought perhaps you would give me shelter for a few moments. I've been to dine, and had a most wearing experience, I assure you."

"Do tell me about it," said the Lady Contributor, pushing a wide arm-chair nearer to the hearth-rug; for she had sufficient acquaintance with Cupid to know that he liked his ease.

"Well," he said, contorting his countenance ruefully over the bitter remembrance; "the whole dinner table got upon the subject of Love; Love in the abstract, you understand; and I assure you my sufferings were intense."

"Very ill-bred of them to be personal," she answered.

"Ah! but you see, I was incognito," said Cupid.

"You frequently are," she replied, with a little irrepressible sigh. Cupid did not hear her sigh; he was thinking about himself. Presently he said, in a wheedling tone:

"Come now, you don't think I'm such a bad sort of fellow, I am sure; that manuscript, for instance, of which I see a corner sticking out of the drawer yonder; confess that you could not have produced it without my help! Is n't it all about me? Come now!"

"As to that," said the Lady Contributor, calmly, "you are under the same delusion as the rest of the world. Everybody fancies that we who write about Love draw sight drafts upon our own interest-

bearing experiences; whereas the truth is directly the opposite. The subject has been exploited for so many centuries that the sometime fresh poison berry has been distilled, as it were, into a kind of ink—if they do distil ink, which I forget—into which each poet and fictionist can dip his pen, with just the same result as if he had felt it all himself."

"In other words, you don't suffer worth a cent, and you make a living just the same," said Cupid, suggestively.

"Quite so," returned the Lady Contributor.

Cupid was silent for a long time; he seemed depressed. "Well," he said at last, "maybe it's a good thing. You don't draw things as they are, of course; but people like the things that you draw. And you preserve the ancient ideals. Now I read a story the other day about a woman who died for love; Love? pshaw! unless it was love of a new bonnet."

"That," said the Lady Contributor, who had written the story in question, "is a criticism which only serves to demonstrate the ignorance of the critic. That story was dated purposely away behind the times; besides, it was cut on the 'Prisoner of Zenda' pattern, and all one had to do to the characters was to draw them of heroic size, and lay on the color with a whitewash brush. In the novel of modern times the only heroine worth her salt is the new woman; and she invariably prefers friendship and disdains love."

"Well, not when it's illicit," said Cupid, musingly.

The Lady Contributor scorned to reply.

Presently Cupid said: "But do you know, that in that case, you—you personally—really do draw upon your own experience after all; I have noticed for some years that that is the sort of a woman you are."

"What sort?" she asked. There was a shade upon her brow, but it was probably cast by a bust of Pallas on the chimney-piece, to which she moved nearer as she spoke. For we know that a bust of Pallas always casts its irresponsible shadow *through* the light.

"The sort that prefers friendship in real life, and looks at love from a purely professional standpoint," he said, smiling so delightfully that it was evident he believed himself to have been clever. "Pray, did you ever flirt in all your life?"

"If I had, I should have despised myself too much to live any longer," she said, still more in shadow.

"Just so! And are n't you the frankest, most comrade-like friend a fellow could have?"

"I trust I am not either double-faced or misanthropical."

"Precisely! And I've heard lots of fellows say the same thing. You see, that's why you are such a favorite; men feel they can ask your advice, you know, and tell you,—well, just anything; and I really believe you do them lots of good."

"I should be sorry to do them harm," said the Lady Contributor.

"Oh! you could n't! a woman like you!" said Cupid, eagerly.

"After all, there's a restfulness in a friendship with a woman of your age—you don't mind me speaking of age, I know—"

"I'm not a fool," she said as he paused.

"A woman," he said, too absorbed in his subject to notice how closely she clung to the shadow, "who, so far from expecting one to be forever paying compliments, would feel herself justly aggrieved if one did;—"

"As an insult to my common sense," she interposed drily.

"Or rather because you care for truth and not for yourself," he answered.

"There! I feel myself justly aggrieved," she said, rising. "Besides, it is growing late, and that manuscript must be revised, done up, and dropped into the box, before I—" she paused infinitesimally, and then added—"sleep," in a tone which, despite herself, had an echo of incredulity. "I have written hard all day," she continued, explanatorily, "and that usually means insomnia."

"Could n't I wait and save you the trouble of mailing your stuff?" asked Cupid. It seemed to him that something had gone wrong somewhere; but he could not seem to locate it.

"As if I did not know how quiet you can be upon occasion," she smiled derisively. "Good-night." "Oh! good-night," said Cupid.

It was true that she was pledged to produce her tale of "Love and Santa Claus," in a certain editorial sanctum, dead or alive, by nine o'clock the following morning; nevertheless, she lingered, after Cupid had left her, for some time, within the flicker of the natural gas, before she drew forth the sheets from their retirement. She was not so well pleased with them, either, on this reading; it seemed for a while as if she would rend either them or herself in pieces; but the cathedral chime of the clock which Cupid had given her at Christmas, nearly a year before, brought her to a better mind.

"When I am pledged to the editor for a story, and when I have written the sort of story he wants," she said aloud, "what does it matter whether or no it is true to life? What is life, after all—modern life—but faithfulness to one's business engagements?"

She lit her study lamp, and seated herself at her desk. Until the work of revision had been fully completed, she gave no further attention to Cupid and all his works than was required by the manuscript before her. It was only in assuming her hat and wraps for the purpose of conveying her package to the mail box, that her eye was caught by the face reflected in the glass. She scrutinized it closely.

"I had positively failed to realize how very old I am growing," said the Lady Contributor. "I—I believe I will not wear this hat; the other is more becoming."

When she had suited her action to her words, she went out alone into the silent and solitary night.

KATHARINE PEARSON WOODS.

Concerning Literature

"THE following chapters," says Professor Winchester in his preface,* "were first prepared for the college lecture-room, and, although since rewritten, they doubtless still betray by a certain dull didactic manner the place of their origin." Such modesty is of a piece with the gracious personality of the writer, and would soften the heart of the reviewer, if, indeed, there were any occasion for a soft-hearted review. Such a review, however, is not needed. The book is a singularly lucid and temperate exposition of certain fundamental principles of literature which professional critics do not always condescend to discuss in a manner intelligible to the uninitiated. It will prove suggestive and helpful to all teachers. The book is occupied chiefly with æsthetic criticism, with the themes of emotion, imagination, thought, and form. Good judgment characterizes the work throughout, and so far from being dull, we have found parts of it thoroughly entertaining. The author acknowledges special indebtedness to Ruskin's "Modern Painters" and to Sidney Lanier's theories concerning the analogy between music and verse. Other influences on his thought seem to be Matthew Arnold on the one hand, and the "Scotch School" of psychology on the other. Delicate and discriminating taste is shown everywhere, and a special felicity in quotation to illustrate the point under discussion.

Professor Trent's book † evinces broad reading and catholic taste. There are in all nine essays: "The Authority of Criticism," "Apropos of Shelley," "Literature and Morals," "The Nature of Literature," "On Translating Horace," "The Byron Revival," "Teaching the Spirit of Literature," "Mr. Howells and Romanticism," "Tennyson and Musset Once More." The title essay is a moderate and well-considered plea for the value of academic training in criticism, for a graded valuation of the different literary genres (placing epic poetry, for instance, above lyric), and for the view that art cannot be absolutely divorced from ethics. Specially interesting among the essays are the one on Shelley—which follows, with some important reservations, the general trend of Matthew Arnold—and the one on Byron, which places an unusually high yet a discriminating estimate on that poet. Professor Trent reckons Byron the greatest English poet of the nineteenth century and one of the supreme poets of all time. It is interesting to find that Professor Trent's robust ethical instincts do not prevent him from admiring with the utmost cordiality the genius of such a work as *Don Juan*. His theories concerning the relations between art and ethics are not so well thought out as might be desired, but in every case where we come to judgments on individual books we find him as admirably free from squeamishness as from the contrary defect.

* "Some Principles of Literary Criticism." By C. T. Winchester. Macmillan.

† "The Authority of Criticism, and Other Essays." By William P. Trent. Charles Scribner's Sons.

We gladly welcome the four little volumes of biographical and critical essays reprinted from the "Warner Library" under the collective title, "Studies of Great Authors."* Many who have had opportunity to appreciate Mr. Warner's wonderful compendium of literature only on the reference shelves of great libraries without being able to possess it will joyfully avail themselves of these selections from the editorial work. The essays include "Philosophers and Scientists" (Darwin, Bacon, Newman, Aristotle, Spencer, and Plato), "Novelists" (Hawthorne, Balzac, George Eliot, Thackeray, and Cooper), "Poets" (Byron, Dante, Tennyson, Milton, and Burns), and "Historians and Essayists" (Gibbon, Carlyle, Emerson, Arnold, Macaulay, Irving, and Prescott). As a representative selection of great authors this will not be accepted by many without criticism, but it does reasonably well, and the essays are all written by highly qualified men. Among these are Leslie Stephen, W. E. H. Lecky, C. E. Norton, W. C. Brownell, Richard Garnett, and G. E. Woodberry. Being reprints, the essays do not require extended notice here. It is sufficient to say that they are thoughtful, well informed, well written, and in every way worthy of attention.

A work of more importance than any of the above and one that will fill a long-felt want is Professor Cross's history of "The Development of the English Novel."† Hitherto extremely little has been written about the subject. Dunlop's dry and pedantic "History of Fiction," a work occupied chiefly with mediæval and Renaissance matters, was until recently the only book in any wise concerned with the subject. Then, a few years ago, Professor Walter Raleigh published an excellent little volume entitled the "English Novel," occupied chiefly with the eighteenth century, and concluding with a systematic and acute critique of Jane Austen. Except for these Professor Cross's book has no predecessors; a circumstance which shows that the English-speaking world has not yet learned to take the novel, the literary genre which includes perhaps the most characteristic output of the last two centuries, with a seriousness at all proportionate to what is accorded to great literary work of other kinds. The fact is, that most readers, to use the words of Professor Winchester, "take a novel as they take a beverage: it must have a pleasant taste, be easily swallowed, afford a momentary stimulation, and not require to be digested." In this age of overworked nerves one dares not deny that the beverage point of view is an entirely legitimate one. Nevertheless it is true that English fiction is also worthy of serious and thoughtful study, being a genre whose greatest names are inferior to Shakespeare alone in the history of our literature.

One is immediately impressed by the admirable proportions of Professor Cross's book, and by the judiciousness with which the novelists are selected and classified. The meagre notice of "Gulliver's Travels," and the grouping of Mrs. Gaskell with the psychologists (George Eliot

*"Studies of Great Authors." (The Warner Classics.) Doubleday and McClure Co.

†"The Development of the English Novel." By Wilbur L. Cross. Macmillan.

and George Meredith) are the points that one would soonest criticise in this difficult part of the work. In the case of Mrs. Gaskell the explanation is that Professor Cross passes the ever delectable "Cranford" with brief mention, and dwells on the now forgotten "Ruth," a novel distinguished for its analysis of motives.

Professor Cross has a decidedly readable and entertaining style, dignified without being overloaded. There is everywhere the conscientious touch of the scholar, and a special felicity in selecting significant details from the books of which he speaks. The author, as the title of his work would indicate, is especially interested in the evolution of the novel: the streams of mediæval and Renaissance literature that converge into modern fiction, the accumulation of stock characters and incidents, the successive alternations of realism and idealism, and the like. The book is sufficiently large for a pretty full treatment of such matters. But while the development of the machinery of the novel, and of its underlying spirit and conceptions is admirably handled, the subject of method in narrative, of the art of fiction, is comparatively neglected. As a sample of what might have been included under this head we may point out that in Fielding and Richardson characters are depicted, in dialogue, almost entirely by what they say; in Jane Austen and even in Miss Burney's "Evelina" quite as much by the manner in which they say it. Tom Jones and Bliffl talk precisely the same language although in character they are as unlike as possible. But what a difference between the speech of Lord Orville and of Mr. Smith of Holborn! Professor Cross has discussed very ably the relation of our early novels to the drama; but not with reference to dramatic methods of characterization. It is along some such lines as these that his excellent work seems most open to criticism.

A very interesting trait is the strongly ethical character of Professor Cross's criticisms. Voltaire, it is known, declared that no other poets equalled the English in the power with which they handled moral ideas. Yet in the presence of such names as Richardson, Fielding, Scott, Thackeray, Dickens, George Eliot, and George Meredith it would be difficult to maintain that the English novelists have not had at heart the moral welfare of the race, or that an ethical point of view must not frequently be assumed by the critic of English fiction who would do his work thoroughly. Who can talk long about Thackeray without coming near the novelist's philosophy of life? And what a book Professor Cross's would be to place in the hands of the Anthony Absolutes (still numerous) who believe that a circulating library is an evergreen tree of diabolical knowledge! Professor Cross seems to have borne in mind Trollope's chapter "On Novels and the Art of Writing Them," and the present is such a History of Fiction as might well have pleased Trollope. Indeed, it is not too much to say that it should be in the hands of all those to whom literature is one of the serious interests of life.

HENRY B. HINCKLEY.

Sir John E. Millais's Life and Work



PERHAPS the most popular painter of latter-day England is the late Sir John Everett Millais, and yet there was a time in his life when his talents failed of recognition, though he painted quite as well as he did at the end. He was considered too advanced for his time. To us, it is hard to imagine that he was ever in an "advanced" art movement. His paintings, with all their cleverness of technique, all their wealth of color, are not works of genius. The secret of their popularity was, no doubt, in the stories that they told. There was always something back of the mere painting that appealed to the multitude. Everybody will recall "The Huguenot" ("The Huguenot Lovers" is the title by which it was usually described) and "The Black Brunswicker," "Bubbles," "Ophelia," and "The Northwest Passage," only to name a few of his better-known canvases, each of which tells a story.

In "The Life and Letters of Sir John Everett Millais," edited by his son, John Guille Millais, and published by the F. A. Stokes Co., we not only learn the history of most of the artist's pictures, but we are brought into most pleasant personal contact with the man and his friends. The son has done his work well. He is, naturally, enthusiastic in his praise of his father's art, but then I doubt if he is any more enthusiastic than were those less prejudiced critics—Ruskin, for example—who sang the praises of Millais's work.

Sir John Everett Millais was the youngest son of John William Millais, the descendant of an old Norman family, and was born at Southampton, England, on the 8th of June, 1829. At the age of seven he made portrait sketches which were remarkable for their accuracy and the talent they displayed. His mother gave him his first encouragement, and, indeed, he often told his children that he owed everything to her. She undertook the greater part of his education, herself grounding him in history, poetry, and literature, as well as in the knowledge of costume and armor, all of which was of the greatest use to him in his career. He enjoyed studying with his mother, but did not enjoy the restrictions of school life, and very soon threw off the yoke. When he was about ten years old the family lived for two or three years in St. Heliers, where young Millais received his first instruction in art. In a short time, his drawing-master told his parents that he could teach the boy nothing more, and he advised them to take him to London. They acted upon this advice, and he was taken as a pupil at the preparatory school in Bloomsbury, and was given permission to sketch in the British Museum.

Millais's work soon attracted the attention of artists and amateurs of art, though the critics gave it the cold shoulder. He seems to have

been a most engaging young man, and was often invited out to famous houses. Among those who invited him was Samuel Rogers, whose breakfasts were world-famous. Although he was a youngster, Millais observed all that was going on. He noticed that Rogers had a very good opinion of himself, and that Macaulay only awaited an invitation to square up and "orate."

As a boy, Millais was extremely delicate, and only by taking the best care of himself did he keep from breaking down. Every year, as soon as he could afford it, he took a shooting or a fishing excursion to Scotland. As he got better off, his holiday lasted for three months,



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AN EARLY SKETCH BY MILLAIS

F. A. Stokes Co.

no matter how important the work then in hand, or how tempting any commission that would interfere with his plan.

Away back in 1848, Millais joined the Pre-Raphaelite movement, and he was one of the most enthusiastic members of the brotherhood. The first meeting at which the terms of co-operation were seriously discussed was held on a certain night in that year at Millais's house in Gower Street. Millais always resented the statement that his Pre-Raphaelite impulses in "pursuit of light and truth" were due to Dante Rossetti, whom he described as "the mysterious and un-English Rossetti."

"This is all nonsense," he used to say. "My pictures would have been exactly the same if I had never seen nor heard of Rossetti. I liked him very much when I first met him, believing him to be (as perhaps he was) sincere in his desire to further our aims—Hunt's and mine—but I always liked his brother William much better. D. G. Rossetti, you must understand, was a queer fellow, and impossible as a boon companion—so dogmatic and so irritable when opposed."



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MR. JOHN HARE

(From a portrait by Sir J. E. Milais)

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Another statement that is denied in this book is that the Pre-raphaelite movement owed its origin to Mr. Ruskin. Millais told his son over and over again that he was never for a moment influenced by Ruskin's teachings. Ruskin admired Rossetti and praised him in public, but, according to his son, Millais seldom read what was written about him and went on his way uninfluenced. Millais's first ambitious painting, the one in which he "threw down the gauntlet to the critics, marking his picture with the hated P. R. B. signature," was "Lorenzo and Isabella." Mr. J. G. Millais says:

"All the figures were painted from the artist's own friends and relations. Mrs. Hodgkinson (wife of Millais's half-brother) sat for Isabella; Millais's father, shorn of his beard, sat for the man wiping his lips with a napkin; William Rossetti sat for Lorenzo; Mr. Hugh Fen is paring an apple; and D. G. Rossetti is seen at the end of the table drinking from a long glass; whilst the brother, spitefully kicking the dog, in the foreground, was Mr. Wright, an architect; and a student named Harris. Mr. F. G. Stephens is supposed to have sat for the head which appears between the watching brother and his wine-glass; and a student named Plass stood for the serving-man. Poor Walter Deverell is also there."

It was about this time that Millais painted his first religious subject, "Christ in the House of his Parents," which was sold to a confiding dealer for one hundred and fifty pounds. No sooner was this painting exhibited than it raised a storm among the critics, for, however good it may have been, as far as technical excellence goes, it certainly flew in the face of all religious tradition.

Turner told Lady Millais that the way in which he studied clouds was by taking a boat which he anchored in some stream, and then lay on his back in it, gazing at the heavens for hours, and even days, till he had grasped some effect of light which he desired to transpose to canvas. After leaving his house in Queen Anne Street, Turner seems to have taken a fancy to a little old-fashioned inn near Cheyne Walk, Chelsea. It was kept by a widow, and he asked if he might be allowed to live there. On her inquiring as to who he was, he said to her, "What 's your name?" to which she replied, "Mrs. Brown." "Well," said Turner, "I am Mr. Brown." And he moved in and remained in that house for many years.

Thackeray was among the early friends and admirers of Millais, and to this volume his daughter, Mrs. Ritchie, has contributed a chapter of pleasant reminiscences. In a letter to his wife, Millais announces the news of Thackeray's death:

"He was found dead by his servant in the morning, and, of course, the whole house is in a state of the utmost confusion and pain. They first sent to Charlie Collins and his wife, who went immediately, and have been almost constantly there ever since. I sent this morning to know how the mother and girls were, and called myself this afternoon; and they are suffering terribly, as you might expect. He was found lying back, with his arms over his head, as though in great pain. I



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LORENZO AND ISABELLA
(From the painting by Sir J. E. Millais)

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shall hear more, of course. Everyone I meet is affected by his death. Nothing else is spoken of."

In another letter, he describes Thackeray's funeral:

"I went yesterday to the funeral, in Theodore Martin's carriage. It was a mournful scene, and badly managed. A crowd of women were there—from curiosity, I suppose—dressed in all colors; and round the grave scarlet and blue feathers shone out prominently! Indeed, the true mourners and friends could not get near, and intimate friends who were present had to be hustled into their places during the ceremony of interment. We all, of course, followed from the chapel, and by that time the grave was surrounded. There was a great lack of what is called "high society," which I was surprised at. None of that class, of whom he knew so many, were present. The painters were *nearly all* there—more even than the literary men. The review of his life and works you sent me is *quite beautiful*—just what it ought to be—I suppose by Dr. John Brown, who was a great friend."

Holman Hunt, I suppose, was on the whole Millais's most intimate friend. They were art students together. They started the Pre-Raphaelite Brotherhood together, and they were inseparable to the end. John Leech, who was also one of Millais's particular "chums," induced the latter to ride to hounds and took him to his bootmaker in Oxford Street for his first "tops." It was during an interview with this bootmaker that Leech got one of his best-known jokes: "What a fine leg for a boot," said the shopkeeper, who had just done measuring Millais, "the same size all the way up." Leech could not resist the temptation to make a sketch of this scene, which duly appeared in the pages of *Punch*. Leech seems to have had a genius for friendship, for he inspired it in all with whom he came in contact. Thackeray used to say that he loved John Leech better than any man that he ever knew, and to have Thackeray say that about one was worth living for. Wilkie Collins was another of Millais's intimates, and the latter was in his company one night in London when he met the mysterious woman who was afterward the heroine of his famous story "The Woman in White."

Millais outlived many of his friends, Thackeray, as I have already mentioned, and Dickens. In June, 1870, Dickens died, and Millais, who had always entertained a tender regard for the novelist, went down to Gad's Hill Place to make a sketch of him after death. But the features of the dead man struck him as being so calm and beautiful, that he ended by making a finished portrait, which he presented to Kate Dickens, now Mrs. Perugini.

A chapter is devoted to Du Maurier, who, it may be remembered, celebrated Millais in "Trilby" as the Laird. In private life, Du Maurier was habitually reserved and unobtrusive; but to Millais, whom he knew to be "moved by the same impulses as himself, and whose ideals were in the main much the same as his, he opened his heart as freely as a child; discoursing with him on every subject under the sun, and often on matters that he would confide to no one else.

"Du Maurier's own weakness was Size. Though strong and active," says Mr. J. G. Millais, "he was but a small man himself, and perhaps on that account his highest admiration, whether for man or beast, was reserved for creatures of colossal proportions. His heroes and heroines must all stand three or four inches over six feet, and their actions must be of the Homeric order. His dog, too, must be of the biggest of his species; and in that matter his desire was gratified by the possession of 'Chang,' a huge St. Bernard with which all readers of *Punch* were familiar. When a giant of either sex appeared in London, he would spend all his pocket-money in seeing the monstrosity and treating his friends to a view; and more than once he hinted that if he could have been the real 'Gulliver' his happiness would have been complete."

Du Maurier, than whom no one was quicker to appreciate talent in a brother artist, called the attention of Millais to our own Gibson, in a



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SKETCH BY DU MAURIER IN A LETTER TO MILLAIS

letter dated April 8, 1894. He says: "Do you ever see an American illustrated periodical called *Life*? One 'Dana Gibson' draws in it *beautifully*. I think you would admire him immensely." When Millais was ill, Du Maurier called upon him with a portfolio of Gibson drawings under his arm, "and they gave the poor sufferer infinite delight." Finding him absorbed in their study, his son said, "Are they not splendid?" "Yes," he wrote on a slate, "they are perfect, but he should not have put so much work into the faces of the young girls. They have n't all those lines and heavy shadows. He sees a little too far under the skin." In some of Du Maurier's letters to Millais, he tells how he is working on the illustrations for "Trilby," and, later, that he is evolving another story. "Slaving away" all his life, he could never make enough money to feel easy in his circumstances, or to have anything to leave to his family, until "Trilby" captured two continents.

Millais seems to have been a most delightful man in his own family, and a most agreeable man in his club. He enjoyed social, but not fashionable, life. His last illness was long and painful. He died, leaving not only a fortune to his family, but a name of which they may well be proud.

The two volumes that go to make up this "Life" would be interesting even without their three hundred and sixteen illustrations, for they are full of anecdote and reminiscence of the past generation of great writers and painters. Millais knew them all, and what he says about them and what they say of him would alone make a book that no lover of English letters should leave unread.

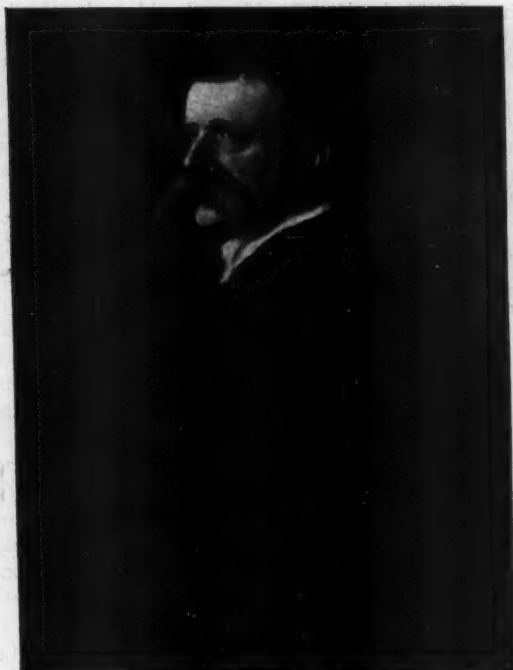
J. L. G.



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MILLAIS HUNTING
(Sketch by John Leech)

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FRITZ VON UHDE

From a portrait by Leo Samberger

The Art of Fritz von Uhde

If we should ever have a President of the United States who knew or cared anything for art and that President should go out of his way to be uncivil to the head of a society of artists because he disliked the kind of art the society upheld, what would people think? Doubtless that he was an unwise President, as well as a rude one. But would they think a little farther?

Well might they say to themselves that interest in matters of fine art had singularly increased with us, when the chief of the State could feel so keenly in a matter of that sort as to adopt tactics that are usually reserved for political affairs. Yet that is what happened to Fritz von Uhde once upon a time when the German Emperor flashed across his horizon and very pointedly ignored his presence, although Von Uhde was the very man etiquette demanded should be recognized.

In a certain way it showed that art is still a thing of greater importance in Germany than with us, and in another that an Emperor can give way to his prejudices and animosities after a fashion that would

meet with swift rebuke if a President should undertake to express them. In a certain way it was an unconscious tribute on the part of the Emperor to the importance of the artist, for it was treating him as an equal. The quarrel was between sovereigns, and the king of the painters has had the last word.

The artists of the Secession in Munich have not been content merely to undermine the old pillars of the craft at home, but have carried the war into Frankfort, Hamburg, Dresden, and Berlin, that citadel of the Academician. In each city they found the electric atmosphere of praise and blame; in each city there was attention on the part of admirers and scoffers. I greatly fear that in our own large cities the intelligent classes would not be moved by any pictures, however startling, but would leave discussion to the newspaper critics and bother themselves little about what the latter said. On the other hand, perhaps our public is more teachable for the very reason that their passions are not aroused. We have a special talent, it may be, for keeping our art free from entanglement with politics.

Not so the French and Germans—whether to the ultimate advantage of art or not, who can say? On the one side we perceive the Scylla of prejudice, on the other the Charybdis of indifference. Which is better, to have the public taking sides for or against a man because he paints like the artists of a hated foe, and unlike the traditional style; or have people perfectly calm and ready for anything?

Instances have occurred of warriors who turned from an active military life to the paths of art, exchanging the sword for the paint-brush, the chisel, or the engraver's tool. There was Prince Rupert, for example, whose youth and early manhood were filled with alarums and desperate cavalry service in England and elsewhere. Yet he had the time to elaborate and perhaps even invent the art of mezzotint, wherein the metal plate is first thoroughly roughened with an infinite number of little dents and then smoothed to obtain the various degrees of shade between black and white. Bartholdi and other Frenchmen have been soldiers in early life. Yet the number is rare of men who have forsaken the military for the artistic career. This, however, was the course of Fritz von Uhde, Rittmeister of cavalry in the Saxon army.

Uhde was born in the lovely month of May in Wolkenburg, the town of clouds, among those nebulous Saxons—*helle Sachsen*—who pride themselves on their bright wits, and, while speaking their native Doric, never know exactly the difference between *b* and *p* and *d* and *t*. After leaving the gymnasium he worked for a while in Dresden at the Royal Academy of Arts; but his progress was so discouraging that he entered the army, and, rising in grade, served as an officer of cavalry during the war of 1870. Seven years later, having attained the very important rank of Rittmeister, he broke the fetters of the military caste and threw in his lot with mere artists, a step that did not please his war-lord, who thinks it well that a Rittmeister should hold to the army until a blue letter from his royal superior shall put him on the shelf.



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ADORATION OF THE MAGI

By Fritz von Uhde

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Observe that Samberger's portrait of the artist shows a man who has not trimmed his beard to court a king. Instead of the ferocious Schnurrbart of the Kaiser, a tip pointing at either eye, his big moustache droops good-humoredly on each side of the large mouth; and therein does he differ widely from the ordinary military man of Germany whose fixed idea is to catch the correct upward slant of the mustachio, and become as like his highest military superior as the gods allow.

In Munich Von Uhde found the influence of Kaulbach waning and that of Munkacsy on the rise, while Paris had drawn away many of the foreign students whom the war of 1870 had sent scurrying into Bavaria. So the next year he followed Munkacsy's example and set out for Paris. There he was at first under the spell of that master and revelled in the glittering charms of bitumen, but after three years, when he returned to Munich—this was in 1882,—he had forsaken Munkacsy's methods and become a convert to the latest process of the French painters, that of the *plein-airists*.

It was in the Paris Salon, not in Munich, Berlin, or his national capital, Dresden, that he showed the proofs of this change of heart; more particularly was it "*La Chanteuse*" that indicated the direction, and "*Les Couturières*" which he exhibited in 1882 at Munich, that showed plainly where he was. In a Dutch interior, four girls with white caps, as if members of an asylum, sit by a big window about a square table, while a fifth stands to the left. All five are bathed in brilliant light which shines through their fine linen caps and glistens in their blonde hair. It is a transition picture. Uhde had been immensely attracted by the old Dutch painters and not a little influenced by the modern, such as Israels and M. Maris; but at the same time the sunlight painters of Paris had moved him. In this picture the various strains meet. The bare interior, the open door at the back, through which one sees another sewing-girl at work, the complete simplicity of the group and individual figures, and the absence of a story, make one think of Rembrandt and of De Hooghe, while the sunshine suggests Monet the modern. To the same period belong the "*Barrel Organ Man*" and "*Arrival of Musicians at a Farm.*"

The return from Paris of a young painter—he was not forty—who carried about with him the advantages of a prefix to his name and the title of Rittmeister, retired, was in itself a noteworthy event for Munich. But he was the bearer of heresies in art which in towns like Berlin and Dresden amount to treason. Uhde did, indeed, bring back with him that spirit of unrest which had made its first outward appearance here in New York with the formation of the Society of American Artists, then had come to a head in Paris with the split called in the vernacular the Champs de Mars Salon, and later spread to Munich, where it took the name of Secession. The inevitable had happened. Uhde, the ex-cavalryman and hero of the French war, was a renegade in art and a traitor to his country, just as much as if to-day, being an



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HOLY EVE

By Fritz von Uhde

Englishman, he should hate to see the slaughter of Boers and British soldiers on the plea that some owners of gold mines in the Transvaal were being taxed, or, being an American, he should think it both silly and wicked to kill Filipinos because a parcel of Ohio politicians are greedy for their land. He was a bad man in the estimation of the Philistines on the thrones and in the professorial chairs. Now he is a professor of art himself, decorated by the King of Saxony, and an officer of the French Legion of Honor.

Yet there are still to-day people who go on deploring the splits in New York, Paris, and Munich! They are past saving.

One reason for the pardon that has been extended to Von Uhde by persons in lofty stations—excepting one who holds the loftiest in Germany—is his turn toward pictures that suggest, if they do not exactly preach, the finest tenets of Christianity, those which the lay and secular world agree to admire and to leave unpractised. The turn was marked by "Suffer Little Children to Come unto Me," a painting now in the Leipzig Museum. For this picture may be advanced the charm of sunlight pouring into a bare interior, the same charm we find in "Les Couturières," and the naturalness of the individual children; against it is the lack of unity of movement or attitude in the group of children, the absence of the subtle something in faces and figures that knits the teacher with the taught. Some people are delighted with the modernness, the actuality of these poor children of to-day; others cannot overcome a latent repugnance to the contradiction between the modern figures and the Christ of the first century. Certain French painters have carried this contrast to such lengths, introducing men and women in ball costumes, that the pictures by Uhde seem by comparison far from bold, while others, like James Tissot, have pursued the difficult path of archæology and tried to show Christ surrounded by the actual men and women of his own time. Yet Tissot also had his phase of contrasting to-day and the past; he painted long ago the Prodigal Son series in modern scenes. But not even then did he place the founder of Christianity in the scene.

In 1885 came the "Komm', Herr Jesus, sei unser Gast" now in the Berlin National Gallery; and in 1886 the "Sermon on the Mount." The "Holy Supper" of 1889 continued the use of Bavarian faces and figures, bare interior, deep window seat, and casement window. The types of apostles seated about the board are varied; their attitudes very unconventional for the most part. Judas stands back in the shadow on the right, but many of the other disciples have such rough-hewn features that his face is not strikingly repulsive. A rude drop-light with three candles hangs from the ceiling. The same year he showed at Berlin a triptych "Heilige Nacht" (not the one here shown) which was purchased in 1892 for the Royal Gallery in Dresden. It was chosen from four pictures, the other three being the "Holy Supper," "Obdachlos," called also "Gang nach Bethlehem," and "Zur Sommerszeit." Thus after Berlin, Leipzig, Munich, and Frankfort had



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THE SERMON ON THE LAKE

By Fritz von Uhde

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honored Uhde, the capital of his own Saxony was forced by very shame to take some notice of her famous son. It is true that the year before the King of Saxony had shown his appreciation by giving him the officer's cross of the Albrecht Order (1891), the same year that the French Government sent him his decoration as a chevalier of the Legion of Honor. One year earlier (1890) the Champs de Mars painters had elected him an associate.

The choice of the lowly as the subjects of his pictures was in itself a suspicious trait that made the official and titled classes shake their heads doubtfully. It suggested a taint of social democracy in the talented young painter. And then his figures are not only badly dressed but usually very ugly; there is nothing *sierlich* in his drawing, nothing *geleckt* in his painting. Cornelius did the cold, stately religious picture and Kaulbach the fine literary picture, but Uhde took even his religious things into low life. How, then, could he expect the upper and middle classes of Germany to admire his work, particularly as his artistic ethics had been radically corrupted by the French? To the present day the Emperor and his faithful subjects regard Impressionism as next door to freethinking and democracy.

Meantime the battle of the light-armed Secessionists against the heavy phalanx of the Academicians had been raging; it rages to-day. In 1892 and 1893 the little band of Berlin Secessionists had exhibitions in the German capital and drew on Munich for pictures by Uhde, Liebermann, and others. In this year belong the portrait of an actor rehearsing a part from an open book and the portrait of a child shown at Paris. In 1896 the head of the Berlin Academy of Arts, Anton von Werner, in an address to the students, made a fierce onslaught on the Impressionists and Secessionists, perhaps stirred thereto by the ominous fact that sons of Belial like Edouard Manet and the American Gari Melchers had forced the doors of the National Gallery in Berlin and bade fair to infect the students of art with their nefarious methods. Still, the revolutionists will not down; they exist in the dead air of Berlin and flourish vigorously in the more generous atmosphere of Munich; nor do they seem to mind the irritation they excite within the stagnant precincts of the Court. They like to think of the potentate who picked up Titian's brush, and show surprising boldness in declining to permit a living monarch to instruct them how to ply their own.

Uhde is not only an able and skilful painter, but he is sincere. He is a revolutionist in art, and one perceives in his work that he is a revolutionist after a fashion in his own feelings. It is not mere tact or good taste that causes him to avoid the crude contrast of bringing Christ together in the same picture with men and women in the modish garb of to-day. He does not relish too obvious and almost vulgar antitheses of that kind. He wishes to say that the lowly and simple-minded are those that need spiritual help most and are most eager to accept it. The "Gang nach Bethlehem" shows the horizons of

Dachau village; the gangers are poor people trudging along through the dirt. Uhde gives them only just enough distinction from other peasants to indicate the presence of divinity.

In "Der Heilige Abend" the young woman leaning exhausted against the fence in the snow and mist suggests the tragedy of the poor and homeless at a time of merrymaking, when the rest of her little world is assembled round the Christmas trees, and the faint halo above her head introduces the idea of religion. You may consider her the Virgin Mary or not, as you please. The "Sermon on the Lake" tells the story of a teacher who sought out those who were at a disadvantage in the struggle of life; but it might be a modern evangelist who has gathered an audience of young country folk on the shore of a Swiss lake or a Norwegian fiord. There are other German artists who paint scenes from the life of Christ in much the same spirit, notably Gebhart, but none who paints them so simply and delicately, none who is possessed of such a mastery of the secrets of out-of-door painting as Fritz von Uhde.

CHARLES DE KAY.

All Souls

COULD he come back, he would come to-night
('T is an old wife's tale that the dead do so),
He would touch the cheek so thin and white,—
And, the Dead would know!

My limbs they ache as my heart aches, too
(No time to mourn but from dark to dawn),—
Pain kills roses but nourishes rue;
Sun of my life was the love that shone,
And my Love is gone.

But what is this weight upon my breast,
The dear, dead past over which I yearn?
Ah, to-night could I have but one sole guest,
Setting at naught the funeral urn,
My Dead would return.

This weight on my breast brings back a face,—
The face of my Dead! I feel no fear;
The head lies warm in the old, old place
With the tender kisses of yester-year,
For my Dead is here.

The morning light, with its glare and gleam,
Has stolen my Love and my hour of bliss;
Yet only Death can touch my Dream;
In the teeth of Fate my heart holds this,—
I've a tryst with Death
For a dead man's kiss!

LAURA GOSHOM DETZER.

The Early Polish Drama

ONE morning, while the rain was beating against the windows, and a cheerful fire was spreading its warming glow over the library, I sat in my arm-chair looking at the flames and musing over the ravages the storm was sure to make among my favorite roses, until I grew quite blue over the prospect. After a while I became conscious of my lazy attitude, and, sauntering down to the book-shelves, I picked up at random a small, unprepossessing volume. It was a history, or chronicle of the beginnings of Polish drama, by W. Chomentowski. The first pages were dull and tedious, but as I went on I became so interested that I did not hear the luncheon bell. I would probably have kept my family waiting a long time, had it not been for two little rogues, nieces of mine, who, breaking into the library with much noise, pulled at my dress and led me in triumph to the dining-room.

After luncheon I finished my book, re-read some of the more attractive passages, and began to think them over, slowly digesting the contents of the volume. While I was thus plunged in meditation, it occurred to me that since I found pleasure in these quaint reminiscences, my taste might be shared by other people. Why, then, should I not make a short *résumé* of the more interesting passages, render them into English to the best of my ability, and publish them at the first opportunity? Would such an attempt be too presumptuous on my part? Well, there is nothing like trying, and since I am asked for some particulars about the Polish stage, I send the following referring to its origin.

Dramatic art began in Poland during the Middle Ages in the form of religious spectacles, the exact counterpart of the Mysteries, Moralities, Miracles, Autosacramentales, produced throughout the continent of Europe at the same time.

Towards the beginning of the sixteenth century a new style of drama appeared; this was the Dialogue, in which more than two persons usually participated. The religious character was replaced by political, social, and moral subjects. Most of the time the dialogues were kept up by allegorical figures. The oldest work of this kind preserved to us dates from 1507, and was written by Adam Polak (Adam the Pole) and dedicated to King Sigismond I. It consists in a discussion about the best state for man to live in. Four symbolical personages, representing bachelorhood, priesthood, monkhood, and matrimony, bring forth long arguments about the relative value of the conditions they personate. Unable to come to a conclusion by themselves, they appeal to the Goddess Minerva, who gives the prize to matrimony. "Without matrimony," quoth Minerva, "there would soon be an end of humanity—and priests, monks, bachelors would never be born."

The above Dialogue was written in Latin, which was the polite language of the time, generally spoken by the cultured classes.

More than a quarter of a century later, in 1543, appeared a work

which we look upon as the oldest Polish comedy. Although treating of a biblical subject, it has nothing of the character of the old religious Mysteries, and it is very different from the Dialogues because it has a considerable amount of action. The author was a noted poet and humorist of the time, prominent in the Reformation, and up to a certain point a free-thinker. This disposition is shown in the choice of his subject and in its treatment. The name of the writer is Nicholas Rey, and his comedy is entitled "The History of Joseph." The play is written in Polish verse and contains curious passages, some of which have remained proverbial up to this day, as, for instance, the following one, in which Putpiphar's wife, Saphira, addresses herself to Joseph, trying to overcome his virtuous scruples.

"Don't be foolish, handsome Joseph,
Take what fortune offers to thee.
Even the eagle would fall into contempt
And be called a stupid goose,
If, in his folly, he forbore
To pluck the prey held in his claws."

Oh, Nicholas Rey, forgive me this unlucky attempt at translating your terse though naïve language! The sense, however, I have preserved.

A few years later appeared a play of much more serious importance. It is a tragedy written in Polish verse, entitled "The Dismissal of the Greek Envoys." Its author, Jan Kohanovski, is considered the father of our national poetry and may justly be ranked with the foremost poets of the sixteenth century. His works are mostly lyric, and the one by which he achieved the greatest fame is a series of elegies on the death of his daughter. The "Dismissal of the Greek Envoys" is constructed on the plan of the old Greek tragedies with dialogues and chorus, and while somewhat primitive in its technic, it contains scenes of the highest poetical value and dramatic intensity. The subject is taken from the "Iliad."

Outside of those memorable instances, the literature of the century abounds in innumerable Dialogues, written in the archaic style of the times. Some of them are replete with characteristic Polish humor, which has become known to the American public through the vagaries of Zagloba, the popular creation of Sienkiewicz.

One of the most amusing dialogues refers to the "War Adventures of Albertus the Sexton," and an especially interesting feature consists of the advice given by the village rector to the sexton, who is starting for the war. It has a certain Shakespearian ring about it, and is quite in line with the instructions given by Dogberry to the Night Watch. After having supplied his sexton with a second-hand outfit and armor, the rector addresses him thus: "Do not associate with soldiers, keep afar from carnage; above all, do not dare to risk your life. Remember that victory does not depend upon you; why, then, attempt to

break walls with your head?" Towards the end of the play the author introduces a scene between the Devil and Misery. Poor Old Nick complains of the way in which he is abused: "If people lose a thing, the devil has taken it. The devil steals money, the devil kills, the devil is guilty of everything. When a wife runs away with a lover, the devil has a hand in it. If a man loses his way, he blames the devil, and so on." At last he tells Misery that now he is going to Poland. "It is a fine country; the people are handsome, gay, always banqueting, the men always gallant and courting other women besides their own wives. Proud, bold, obstinate, greedy, pompous, quarrelsome, ready for all evil—oh, most wonderful people! They were very meek when you [Misery] were among them, but now you have gone away, they will again drink, gamble, dance, swear, and raise the devil." It is rather a severe satire upon the morals of the times and very remote from the testimony of naïve innocence quoted above in Polak's dialogue.

The comedy "Marantia" deserves special mention, being the first play with woman's love as chief motive. However, it is far from romantic, as the author introduces an old maid in love with a young man, and, of course, the incidents of the poor creature's passion supply a series of amusing complications.

I must make here a slight deviation. It would be wrong to think that the life of our ancestors did not supply proper materials for a perfect play based on contemporary elements. But the conditions of public life were entirely different from those of other European countries. The continual wars with Turks, Tartars, Swedes, Cosagues, and the Russians on the one side, and on the other internal troubles, civil strife, and local autonomy almost bordering on anarchy, created a state of affairs which was a living drama in which every citizen was an actor. The human instinct for outside excitement was more than satisfied by the tumult of battle, or by the uproar and stirring scenes of political dissensions and riotous meetings. In fact, everybody who was anybody was drawn into the vortex, and too much engrossed by public interests to indulge in literary or artistic pursuits. This seems to be the right explanation for the complete anæmia of literary life after the hopeful beginnings of the Renaissance. We do not find any trace of public performances before the middle of the seventeenth century. The first authentic record of a theatre in the capital is given by a court musician of Ladislas IV., in 1643. He describes a great hall where "comedies and tragedies are performed, and where jumping Italians do their skipping steps. It is a real *teatrum* built with perspectives [drops] and beautiful columns [stage wings]. All these by way of mechanical contrivance go up and down, or turn in different directions, representing either darkness with clouds or a radiant light—a blue sky with the sun, or with the moon, stars, and planets. On that *teatrum* you may see sometimes the great *inferno*, or the stormy ocean with ships and boats sailing, and sirens and nymphs swimming through the waves and singing most delightfully. People

glide down from the skies or rise up from the earth. Suddenly the firmament opens, and a splendid apparition comes forth, all dressed in magnificent array, with rich jewels and curled hair, who sings like an angel. Later on different persons appear, who first engage in conversation and afterwards begin to jump and shake their limbs in Italian fashion. All this is done to the accompaniment of harpsichord and other instruments. When the head musician gives a sign, all the others scratch their fiddles until the end of the show. The hall is surrounded by windows [boxes] where the spectators are sitting; it is of immense size, all flooded with bright lights, and full of people." This, of course, describes some kind of operatic performance with ballet. However, it was only an entertainment in the royal castle given for a selected few.

We possess the record of a very different spectacle given twenty years later, which was produced evidently in an open place, as some of the spectators assisted on horseback. Mention of it is made in the very interesting diary of "Pasek," a valuable chronicle of the times. The author begins by saying that such productions were very rare in Poland, hence the one referred to attracted a great many people of various ranks and various temperaments (*fantasia*, as he calls it). "Most likely many a spectator looked for the first time at such a wonderful show. There we saw first a great battle between the French and the Germans. The assault and the capture of a strong fortress were reproduced true to life. At last, after a splendid victory, the Frenchmen captured the German emperor, and were leading him, bound in chains and crown in hand, to the presence of the French king. This sight stirred to the pitch of highest excitement the unsophisticated Polish public. One of the spectators, on horseback, began to yell to the actors representing the French soldiers: 'Kill him on the spot, once you have caught him! Do not feed him. If you let him escape, he will seek revenge, bring on more bloody battles, and the world will never have peace again. If you kill him, the French king will become emperor,—he may be also ours, if God permits. Hark, as you do not want to kill him, I will kill him myself.' With these words he aims at the emperor, and hits the poor fellow so well that the arrow passes clear through the body. Immediately other horsemen (archers), led by his example, begin to ply their bows and arrows and shoot the actors on the stage. Many of them, both French and German, remained on the spot, and even the French king himself got hurt and crept under a bench."

It would seem that my countrymen, or at least part of them, were somewhat savage as well as unsophisticated, or, if we want to look at it in a more favorable light, they were highly impressionable and apt to take illusion for reality. This disposition I fear has remained till to-day a prominent national feature, of which we can yet see a striking illustration in the exuberant demonstrativeness of a modern theatrical Polish audience.

From now on to the middle of the eighteenth century theatrical performances became more common; they were especially frequent during the reign and through the influence of the kings of the Saxon dynasty. The first of them, August the Strong, so called on account of his athletic inclinations, and known as the father of the great soldier, Maurice de Saxe, and as an ancestor of George Sand, was a very poor king but a great lover of arts. He was the founder of the great Dresden Museum, and he entertained regular companies of French comedians and Italian singers and dancers, both in Warsaw and in Dresden. Unfortunately, both during his reign and that of his son, August III., the stage was monopolized by foreign plays and foreign performers. The Polish drama was confined to public schools or to private stages, several of which were established in the households of great Polish lords. One in particular in Nieswiez, the residence of the princely house of Radziwill, is worth mentioning on account of the performance of the first plays written by a Polish woman, the lady of the manor, Princess Ursula Radziwill. Though she was not by any means a great playwright, she remains a very interesting personality and a thorough type of the "new woman" of to-day. She is continually preaching the emancipation of women and abusing most frightfully the stronger sex.

HELENA MODJESKA.

(To be continued.)

Christmas Books of the Past

BOOK-MAKING and book-giving are such essential concomitants of Christmas that we are prone to forget that this feature of the holiday season is of comparatively recent date. Fifty or sixty years represent relatively a long or a short period, according to chronological focus, but they are a small fraction of the cycles that have celebrated Christmas with carols and waits, with Yule logs and mistletoe, with mummers and gifts.

The interdiction of the Christmas revels, which had become extravagant and polluted, by the Puritan Parliament in 1644, ordaining Christmas as the regular fast-day of the month, led to partial eclipse of the holiday in England for nearly twenty years. Its return to recognition was marked by a joyous, earnest tone, and revival of many customs preserved from Roman, Scandinavian, and Druidical festivals. The sixth canto of "Marmion" portrays well the merriment and traditions of the holiday season:

" England was merry England, when
Old Christmas brought his sports again.
'T was Christmas broached the mightiest ale;
'T was Christmas told the merriest tale;
A Christmas gambol oft could cheer
The poor man's heart through half the year."

The gift-god of Christmas, Saint Nicholas or Santa Claus, who visited the children on December 5th or 6th, has descended from

German legends and chronicles. The Dutch colony of New York preserved the custom of gifts, though these, like holiday calls, were usually exchanged on New Year's Day.

Christmas-cards, that long maintained their fashion in America and abroad, preceded the booklets and small gift-volumes that abound in the current book-mart. After the cards had brought their greetings of the season, they were arranged with unique effects as decorations for a sloping wall or borders for a mirror. For a few years these cards were manufactured largely in Germany, often hand-made and designed with great skill. Records assert that in the time of Henry VIII. such



ENGLISH CHILDREN SINGING CHRISTMAS CAROLS
(ABOUT 1850)

cards were sent to distant relatives with invitations to meet the Christ-child and exchange gifts. About 1850 the German cards were imported into this country to be returned as greetings to homes in the Old World. Then followed Marcus Ward's artistic cards, with Kate Greenaway figures, and these, in turn, were rivalled by the unique and varied prize-designs manufactured by Prang. The earlier cards were religious, with Ambrosian hymns or Luther's carols as texts, but gradually the designs and inscriptions became secular,—not to say sentimental! In "All the Year" for December, 1879,—which so long bore the name of Dickens as editor, though the novelist had ended his work nine years before,—is an interesting study of Christmas-cards, detailing and criticising the artistic merits, with remonstrances against

midsummer scenes and warriors and cavaliers rampant above such a sentiment as this:

"Hark, the word by Christmas spoken,
Let the sword of wrath be broken,
Let the wrath of battle cease,
Christmas hath no word but—Peace."

Though Christmas-cards were the forerunners of the popular booklets of to-day, ranging from sermons to cookery receipts, there was a gradual and coeval development of specific Christmas books. During

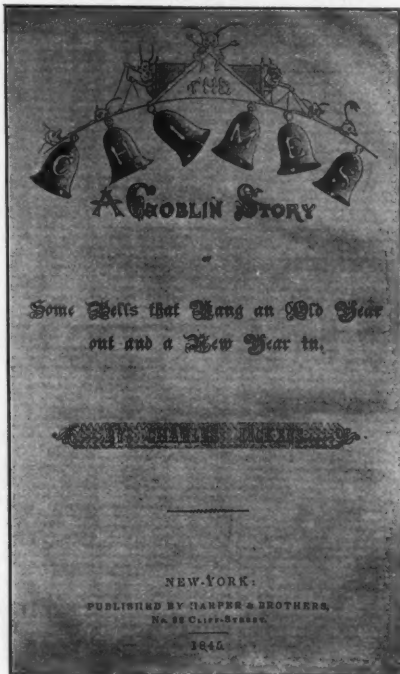


FRONTISPIECE OF "CHRISTMAS CAROL"
Drawn by John Leech

the first quarter of the century, gifts in general, and especially books, were restricted largely to the good little boys and girls. Not alone in recognition of past excellence, but with hope of future improvement, they were presented with abridged history, "Science Made Easy," "Plutarch's Lives," and,—blessed fortune!—occasional copies of "Gulliver's Travels," "Robinson Crusoe," or "Jack-the-Giant-Killer." About 1828-1829 came a boon for the children, which also extended the custom of book-gifts to adults. This messenger of the holiday season was the despised Annual, which has played such an im-

portant yet obscured part in the history of literature in England and America. A list of English publications for 1829 includes "The Forget-Me-Not," edited by Frederick Shoberl; "The Gem," edited by Thomas Hood; "The Literary Souvenir," edited by Alaric Watts; "The Anniversary," edited by Allan Cunningham; and "The Amulet," edited by S. C. Hall. These names of editors suggest the early prestige of the Annual among literary devotees. The same year appeared "The Juvenile Forget-Me-Not," edited by Mrs. S. C. Hall, "designed for a girl eight or nine years old," and "The Juvenile Keepsake," "designed for a boy of ten or eleven years." These Annuals marked milestones in the development of children's literature. Today they seem relics of barbaric splendor, with their "gilt gingerbread bindings" and their vacuous tales and jingles; yes, they delighted the little ones of their day, and prepared the way for holiday editions of "Glass Slippers," "Red Riding Hood," and other fairy and moral tales, with gaudy plates and gilded covers.

The popularity of the Annual in England was brief but affluent. During some years of its reign there were more than sixty such souvenirs of the Christmas-tide and the New Year. The earlier editions contained occasional masterpieces by Scott, Lockhart, Landor, Edward Irving, and other men of literary power, but the later copies relied mainly upon a few titled names for contributions, and the contents became tiresome and vapid. As the Annuals multiplied and then declined in England from 1828-1840, their popularity was transferred to America, where, from 1830-1855, they form a necessary link in the growth of American literature. English Annuals seem tame accessories to the publications of the time; in America, on the other hand, they are repositories for first editions of many of our most worthy poems and stories, prior to 1860. Amid much twaddle and didacticism, despite many erotic and



TITLE-PAGE OF "THE CHIMES"

bombastic love-tales by "literary females," there are many noteworthy contributions by Poe, Willis, Bryant, Hawthorne, Longfellow, Simms, Mrs. Whitman, and other authors of rank. "The Gift," the Philadelphia Annual for 1841, contains the names of Percival, Longfellow, Lowell, George Bancroft, James T. Fields, and Mrs. Stowe. Poe's "Eleonora" appeared in the same Annual for 1842, and "The Purloined Letter" in the issue for 1844.



FRONTISPIECE OF "CRICKET ON THE HEARTH"

The "embellishments," which formed so important a feature of the American Annuals, were usually reproductions of English paintings. In "The Token" for 1837, however, are West's "Katrina Schuyler," Cole's "The Whirlwind," and Allston's "The Mother." In preface to "The Gift" of 1842 was this loyal comment on American art: "It likewise affords us pleasure to state that all the illustrations in the present volume are by our own artists, and we flatter ourselves that they will be found to compare advantageously with any similar productions from abroad."

The titles of the Annuals reflect the sentimental tone of the age. "The Pearl," "Friendship's Gift," "Book of Beauty," "Flowers of Loveliness," "The Snowflake," served well their generation. Preserved in their morocco and lavish gilt, with fine paper, possibly yellowed on musty attic-shelves, they are still valuable memorials of the growth of our literature and the diffusion of holiday books. They were in every sense ephemerides; no one could so offend good taste as to present an Annual a year old. They were designed to educate incidentally, but especially to adorn. Says the editor of "The Literary Souvenir" for 1844: "There is sufficient variety in the designs to suit every taste, and a degree of excellence in the execution to render the volume a suitable ornament for the centre-table of the most *recherche* drawing-room."

Annuals, which still flourished in America after the half-century had been reached, had fallen into disrepute in England. The *British Monthly Review* for February, 1848, commenting on Christmas books, said: "The Annuals were a short-lived race of arrogant invaders: Their cohorts were gleaming with purple and gold." After deriding them as "silly and incurably stupid," the editor outlines his ideal Christmas book: "A true Christmas book must leave its reader when he finishes it prodigiously and perfectly happy. Its last word should be a signal for us to involuntarily, irrepressibly, and as if we could hail without a speaking-trumpet the whole human race, high and low, rich and poor, young and old,—to shout out 'A Merry Christmas and a Happy New Year.'"

One need not seek far to discover the book which had first embodied and, perchance, created this ideal Christmas-book—the story which had superseded fairy tales, moral essays, and moribund Annuals, and had given old and young a new, deep incentive to commemorate the true meaning of Christmas.

In November, 1843, while engaged upon "Martin Chuzzlewit," Dickens wrote the tale which has become classic in the annals of Christmas lore. Combining so happily the supernatural and the vital, "The Christmas Carol" is a masterpiece of warm sentiment and potent lesson. In an American edition, published by the Harpers in 1845, is the following preface:

"I have endeavored in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humor with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.

"Their faithful Friend and Servant, "C. D.

"December, 1843."



FRONTISPIECE OF "THE BATTLE OF LIFE"

Drawn by Daniel MacClise

The wholesome, charming tale met with ready response from the Christmas public of 1843. Forster says the first edition of six thousand copies sold on the day of publication. After more than fifty years, it is doubtful if its popularity or merit has been excelled at any Christmas-tide. One of Dickens's biographers well summarizes its rank: "All Dickens's great gifts seem reflected, sharp and distinct, in this little book, as in a convex mirror. His humor, his best pathos, which



TITLE-PAGE OF "THE ROSE AND THE RING" DRAWN BY THACKERAY

is not that of grandiloquence but of simplicity, his bright, poetic fancy, his kindness, all here find a place."

The next year, revelling in Italian scenery, yet loyal in memory to London life among the poor, Dickens wrote at Genoa his second Christmas story, with its tender goblin-melodies, "The Chimes." To this strong-hearted moralist-novelist these Christmas tales, where humanity formed background for allegory of fairies, hobgoblins, and wraiths, represented far more than passing fancies and fleeting messages. Writing to Lady Blessington in November, 1844, he says of "The Chimes": "All my affections and passions got twined and knotted up in it, and I became as haggard as a murderer long before I wrote the end." Again he mentions his "intense agitation," and

says that when it was finished he "indulged in what women call a good cry."

Though "The Chimes" rang so near to Dickens's heart, the story lacked the skilful construction and the light charm of "The Carol," or "The Cricket on the Hearth," and "The Haunted Man," the respective books of 1845 and 1848. In all these purposeful sketches for Christmas-time, Dickens held the public enthusiasm, even for his weakest effort, "The Battle of Life," in 1846. Eagerness to finish "Dombey" precluded any Christmas book in 1847. Redlaw, the haunted chemist, is well conceived, and the key-note of Dickens's Christmas gospel is emphasized in the closing scene of this "Haunted Man": "Then, as Christmas is a time in which, of all times of the year, the memory of every remediable sorrow, wrong, and trouble in the world around us should be active with us, not less than our own experiences for all good, he had his hand upon the boy, and silently calling Him to witness who laid His hand on children in old time, rebuking, in the majesty of His prophetic knowledge, those who kept them from Him, vowed to protect him, teach him, and reclaim him."

Possibly the marked differences between Dickens and Thackeray were never more clearly emphasized than in the Christmas stories by these master-workmen. A comparison of "David Copperfield" and "Pendennis,"—a futile though popular venture,—shows no less distinguishing merits and failings than a comparative study of "The Chimes" and "Our Street." The novelists' distinctive sympathies and chosen areas of portrayal are clearly evidenced in all the Christmas sketches. Tiny Tim and the Cratchets, Tilly Slowboy, Trotty Veck, the Tetterbys and Milly, breathe quite a distinct atmosphere from that which environed the Perkinses, Lady Bacon, Lady Kicklebury, and Fanny, or Mr. Ranville Ranville. Thackeray's sketches of society life, light and satiric, with local drolleries and spicy dialogue, with gentle irony on "Bulbul, the Lion" and "Oriel, the Dove," are yet permeated with kindly suggestions for the Christmas-tide. Thackeray's first Christmas story, "Mrs. Perkins's Ball," was sketched at Malta in 1844 when the novelist was in quarantine. It was not published, however, until 1847, the same year as "Vanity Fair." Mrs. Ritchie, in her introduction to the volume, "Christmas Books," recalled "the little fly-leaves with pictures on them," which were found in periodicals as announcements of these holiday tales. "Mrs. Perkins's Ball" was heralded by promise of "twenty-three gorgeous plates of beauty, rank, and fashion, seventy or eighty select portraits of the friends of Mrs. Perkins," etc. "Our Street" appeared at Christmas in 1848; "Dr. Birch and his Friends," in 1849; "Rebecca and Rowena," and "The Kickleburys on the Rhine," in 1850, announced by a beadle ringing a bell, with this invitation: "Those who have never been on the Rhine may travel thither (first class, 7s. 6d.; second class, 5s.) in very noble society." Abounding in familiar confidences between reader and author, its initial paragraphs

contain some of Thackeray's most delicate satire on reviewers: "Why, a man who can say of a Christmas book, that 'it is an opusculum denominated so and so, and ostensibly intended to swell the tide of expansive emotion incident upon the exodus of the old year,' must evidently have had immense sums and care expended upon his early education, and deserves a splendid return."

Mrs. Ritchie lovingly recalls her father's gold pen with which he wrote nearly all these Christmas tales and drew the pictures of "The Rose and the Ring" for his children's party. This delicate and ever popular fairy-tale was published at the holiday season of 1855. While his daughters were ill of scarletina, he left "The Newcomes" unfinished and drew the pictures and fancied the delicious nonsense that have perennial charm. He wrote to Mrs. Thackeray: "Luckily, I have a nonsensical fairy-tale with pictures to amuse me during the week, and I have been writing and drawing that." Again, we read of the rapturous delight of his little maiden over the comic drawings,—"starting up eagerly, and tossing back her thick hair, would stretch out her hot hand for the pages."

The Christmas books from 1846 to 1852 were not limited to the two greater novelists, though their volumes won first recognition. Yearly, more noteworthy books were published during the late autumn months. *Fraser's Magazine* for January, 1851, records among the books of that season Titmarsh's "The Kickleburys on the Rhine," Mrs. S. C. Hall's "Pilgrimages to English Shrines," "The Moorland Cottage," by "the author of Mary Barton" (the customary *nom de guerre* of Mrs. Gaskell at that time), and Ruskin's gem of fancy-lore, "The King of the Golden River."

In the book reviews of *Graham's Magazine*, 1845-1854, are notices of sundry American books that appeared at the holiday season. These occasional comments on a few volumes are strikingly at variance with the distinctive Christmas book-numbers of all current periodicals. In 1845 are mentioned certain "elegant little gift-books," published by Messrs. Saxton & Pierce, Boston, with the sentimental titles, "A Love Gift for 1845," "The Tongue of Time," "Love of the Angels," and "Autumn Flowers." Among the books of 1849 are certain children's books "admirably calculated for the holy-day season," among them "Fireside Fairies," "Home Recreations," and "American Historical Tales for Youth." At the same time appeared a new edition of Cooper's "The Pilot," and "Poems of Alice and Phœbe Cary." The latter book is thus ornately announced: "There are few volumes more calculated to relax the rigidity of criticism than this elegant octoduodecimo, gilden without and golden within."

Among the popular volumes of 1850 was "The Female Poets of America," by Thomas Buchanan Read: "A magnificent holiday gift. It is just the volume to present to a lady of taste for a New Year's Gift." As evidence of the resuscitated favor of the Annual is the advertisement of "Leaflets of Memory: an Illuminated Annual for

1851." Chief among the holiday books of 1854 was a new edition of "Mosses from an Old Manse." From 1830-1838 Hawthorne had contributed eighteen tales and sketches to Goodrich's Annual, "The Token." Often three or four articles in a single issue were written by him, hence his name was suppressed for editorial convenience. When these tales were later collected in book-form, Hawthorne could say in preface, half in satire, half in pathos, that he had "the distinction" of being "for a good many years the obscurest man of letters in America." Seventeen years had passed since the first edition of "Twice-told Tales," and Hawthorne's genius had received moderate recognition when this fifth edition of "Mosses from an Old Manse" appeared; yet the reviewer in 1854 urges more general reading of the romancer, and adds, "In England his genius seems to be more deeply appreciated than in his own land. There he is considered the foremost man in our literature."

Early volumes of *The Atlantic Monthly* afford most interesting study of our literary growth just prior to the Civil War. The enigmatical cleverness of the "Autocrat" had rounded its finish, and the *Atlantic* for December, 1858, announced: "The many admirers of the 'Autocrat' will learn with pleasure that a fine edition of his charming volume is in preparation with tinted paper, illustrated by Hoppin, and bound in elegant style. Probably no holiday book will be in such demand this season." Professor Huntington's "Hymns of the Ages" and "The Courtship of Miles Standish" were issues of the same holiday season. The next three years show a marked increase in the variety of publications at Christmas-tide. Cooke's "Henry St. John," the historical novel still meriting attention, Cooper's "The Prairie," Brown's "Rab and his Friends," Bayard Taylor's "At Home and Abroad," George P. Morris's "Poems," "in blue and gold," and Sarah Gould's "Poems" with similar color effects, Whittier's "Home Ballads," Stoddard's "Loves and Heroines of the Poets," Everett's "Life of Washington," Richard Grant White's fine volumes of Shakespeare,—such were some of the books that attracted the reviewer and gift-maker. From our present frenzy for illuminated books and articles, one turns with a shock of historic interest to the comment in the *Atlantic*, 1860, on one or two volumes with pictorial pages interspersed: "We have no great liking for illustrated books. Poems, to be sure, often lend themselves readily to the pencil; but, in proportion as they stand in need of pictures, they fall short of being poetry."

The children in America were well served during these years, 1858-1861, and many familiar names greet us,—Mrs. J. G. Austin's "Fairy Dreams, or Wanderings in Elfland," Mrs. Moulton's "My Third Book," Oliver Optic's "Little by Little," "The Little Night-Cap Stories," and other still popular tales of mild adventure or fairy-land. A unique holiday book for 1860 was "Christianity in the Kitchen," by Mrs. Horace Mann, who thus, by a "Psychological Cook-Book," supplemented her husband's educational volumes and ventures.

With the advent of a new decade and the ferment over politics, one notes a marked decline in the quantity and a subtle change in the tone of holiday books. Among the few volumes of 1862, "The Stars and Stripes in the Rebeldom Series," written by Federal soldiers in Richmond and elsewhere, and "The Slave Power" are titles indicative of the vital issues which for the next few years' submerged the literary products beneath the maelstrom of tense feeling and action. The publication of Irving's "Wolfert's Roost" and other papers in 1861, and his "Life and Letters" by his nephew, Pierre Irving, the next year, were perhaps the most significant volumes during these years of literary famine.

Irving's name works a charm at every Christmas season. Reminders of the geniality and charity of that large-souled man of letters are especially in keeping with the spirit of the festival time. These pervasive influences, emanating from his name and personality, no less than the distinctive memories of Christmas joys, have made "The Sketch Book" ever popular as a holiday volume, in all forms and prices of rejuvenation, until it seems as if every family in the land must have several copies. Our Christmas books during the last three decades have been far less commemorative of the season than were the earlier Annuals and stories; they comprise all sorts and conditions of literature, suggesting Mrs. Browning's category in "Aurora Leigh,"

"Moral books,
Exasperating to license; genial books,
Discounting from the human dignity;
And merry books, which set you weeping when
The sun shines—ay, and melancholy books,
Which make you laugh that anyone should weep
In this disjointed life for one wrong more."

Amid the avalanche of books at the holiday season some are both unwholesome and depressing; yet the tone and trend of Christmas books, from Dickens's "Carol" to that later "Birds' Christmas Carol," in the main, have been uplifting and refreshing. As gift-books, the most popular volumes are not the dissection-novels nor the decadent forecast in essay or poetry, but the messages of cheer and good-will, in whatever form. The sentiment of Irving has not been forgotten, as expressed in one of his Christmas sketches: "If, however, I can by any lucky chance, in these days of evil, rub out one wrinkle from the brow of care, or beguile the heavy heart of one moment of sorrow; if I can now and then penetrate through the gathering film of misanthropy, prompt a benevolent view of human nature, and make my reader more in good humor with his fellow beings and himself, surely, surely, I shall not then have written entirely in vain."

ANNIE RUSSELL MARBLE.

The Stevenson Letters *

THE long-expected, much-talked-of volumes of letters by Robert Louis Stevenson have appeared at last, two thick, full books that will fill the heart of the Stevensonian with joy. Even a glance at the outside is satisfactory; there is so much for the money. The list of contents gives a hint of the wide range of these letters, written from many parts of the world to correspondents of varied classes, old and young, grave and gay. To Alison Cunningham, the author's beloved nurse, her "laddie's" letters show one phase of Mr. Stevenson's character; those to C. W. Stoddard, Will H. Low, Henry James, Marcel Schwob, another and entirely different. To Edmund Gosse he unconsciously responds to the enthusiasm of a long friendship. For genuine sympathy there is nothing more beautiful than his encouraging letter to James Payne, ill and deaf, suffering with arthritic gout. "It is something," he says, "though not much, to think that you are leaving a brave example; that other literary men love to remember, as I am sure they will love to remember everything about you—your sweetness, your brightness, your helpfulness to all of us, and in particular those one or two really adequate and noble papers which you have been privileged to write during these last few years."

Charles Baxter, W. S., and Robert Louis Stevenson were lads together, and each addressed the other indiscriminately as Mr. Johnson or Mr. Thompson, and always in the broadest Edinburgh accent. The two had many serious business letters to write in later days, as Mr. Baxter was the author's man of business, but in the midst of important affairs one or the other always broke down into the nonsense talk of their youth. Mr. Baxter sent some legal papers to Mr. Stevenson to sign, to which the author replies, "Thanks for a sight of the papers, which I return (you see) at once, fearing further responsibility," and then straight on: "Glad you like Dauvit; but eh man, yon 's terrible strange conduc' o' thon man Rankeillor. Ca' him a legal adviser! It would make a bonny law-shuit, the Shaws case; and yon paper they signed, I 'm thinking, would nae be muckle thought o' by Puggy Deas." Another purely business letter begins: "No likely I 'm going to waste a sheet of paper. . . . I am offered £1600 (\$8000) for the American serial rights on my next story! As you say, times are changed since the Lothian Road. Well, the Lothian Road was grand fun too. I could take an afternoon of it with great delight. But I 'm awfu' grand noo, and long may it last!"

There is the gallantry of Prince Otto in his letters to Miss Harriet Monroe and the "Lovely May." "It is not so easy to be a flower, even when you bear a flower's name. And if I admired you so much and still remember you, it is not because of your face, but because you were then worthy of it, as you must still continue."

* "The Letters of Robert Louis Stevenson." Edited by Sidney Colvin. 2 vols., illus. Charles Scribner's Sons.

shorts of the last few chapters, and strangle out "immense" and "tremendous"? You have simply dropped them there like you picklet-bread-throwing; and all you have to do is to pick them up and punch them, and you now - what do I say? - you enthrall! - with the swept and garnished.

Dear, dear Sir.

Your delighted reader

Robert Louis Stevenson

P.S. Perhaps it is a pang of careless luxury. Perhaps I hope it will set a value on my pair of Rodin's. Perhaps it's a hint of the diabolic, but I must have it with the news that I can't bear the Portrait of a Lady. I read it all, and I wept too; and I can't stand you having written it; and I beg you will

From "The Letters of Robert Louis Stevenson"

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ONE PAGE FROM A LETTER FROM STEVENSON TO HENRY JAMES

His letters to Tom Archer, Annie Ide, and Homer St. Gaudens are in his happiest vein, and will be read by other children with interest and pleasure. To J. H. Bates of Cincinnati, who had founded an R. L. S. Society in that city, originally the outcome of a boyish fancy, but since grown into something more substantial, the author dropped the playful tone he generally assumed toward children, recognizing the fact that these boys were in earnest, and to them he wrote most seriously. "In this world, which (as you justly say) is so full of sorrow and suffering, it will always please me to remember that my name is connected with some efforts after alleviation, nor less so with purposes of innocent recreation which, after all, are the only certain means at our disposal for bettering human life."

It was Mr. Barrie's friendly custom to send to Samoa every few months, a heavy budget full of the latest gossip, literary news, and a summary of what was going on in the great world. The letters were often as long as a magazine article, and written in Mr. Barrie's easy, witty style. These Mr. Stevenson hailed with delight, read aloud to the family, re-read to chance visitors, and answered with enthusiasm. He never ceased begging "little Barrie" to come to Samoa on a visit. "I tell you frankly, you had better come soon: . . . I am in good health, working four or five hours a day in my plantation, and intending to ride a paper chase next Sunday—ay, man, that is a fact, and I havena had the hert to breathe it to my mother yet—the obligation's poleetical, for I am trying every means to live well with my German neighbours—and O Barrie but it's no easy! To be sure, there are many exceptions. And the whole of the above must be regarded as private—strictly private. Breathe it not in Kirriemuir: tell it not to the daughters of Dundee!"

There's a great deal about Her Majesty's ship *Curaçoa* in his letters, both in these volumes and in "Vailima Letters." That favorite ship among the islands was commanded by Captain Gibson, and made two trips to Samoa, staying six months on her first visit, and seven months on her second. There was not a man aboard the ship from the Captain down that Mr. Stevenson did not know. His two intimate friends were Lieutenant, now Captain Eeles, and the surgeon, Dr. Hoskyn; the lieutenant of marines was called affectionately "the Soldier" at Vailima, and Mr. Burney of the midshipman's mess was hailed as "the English Admiral"; the Scotch midshipman, Meiklejohn, he affectionately called the "Whitrit," hailing his arrival and that of Viscount Kelburn, also of the midshipman's mess and a Scot in the broadest accent of their native land. He sent baskets of pineapples, mangoes, guavas, and oranges down to the sailors, took tea with the petty officers, and once accepted for himself and his entire family an invitation to a sailors' ball given by the bluejackets of the *Curaçoa*. He begged the officers to regard Vailima as a hospital; the doctor had orders that if any of them fell ill, they were to be sent at once on sick leave to his place. He made no distinction; though he was particularly intimate

with Lieutenants Eeles, Hoskyn, and Worthington, he liked all the ward-room. It was a delightful change for the officers from the cramped space and hot cabins on shipboard to the cool large rooms and mountain air, fresh milk and eggs and butter of the plantation on the slope of Vaea, to say nothing of the gaiety, the rides, the tennis parties, the impromptu dances in the evenings, and for long restful days the well-stocked library.

"We have at present in port," Mr. Stevenson writes to Henry James, "the model war-ship of Great Britain. She is called the *Curaçoa*, and has the nicest set of officers and men conceivable. They, the officers, are all very intimate with us, and the front veranda is known as the Curaçoa Club, and the road up to Vailima is known as the Curaçoa Track."

In one of her cruises among the Line Islands, Lieutenant Eeles wrote to Mr. Stevenson describing a man, by the name of Buckland, they had met on a lonely atoll, who came on board in fresh pajamas, silk sash, and straw hat garlanded with flowers; a handsome boyish fellow, he said, who reminded him constantly of Tommy Haddon in "The Wrecker." This delighted Mr. Stevenson. "The cream of the fun," he writes, "is your meeting with Buckland. We not only know him, but (as the French say) we don't know anybody else; he is our intimate and adored original; and—prepare your mind—he was, is, and ever will be, TOMMY HADDON!"

The book ends with the "Letter to Mr. Stevenson's Friends," written by his stepson, Lloyd Osbourne, now made public for the first time. "Left with the task of writing to Mr. Stevenson's innumerable friends, to describe to each the story of his last hours amongst us, and the manner in which we laid him away in the grave he had chosen, the writer has shrunk from the work that devolved upon him. To spend days in the mechanical copying of saddening words and phrases" was beyond the strength of the devoted stepson. He wrote out the sad story and printed it in pamphlet form for distribution among Mr. Stevenson's friends. The list was a long one and the addresses strange and varied. The little book went to his old home in Scotland, to literary confrères in London and Paris, to the old Frenchman Simoneau in Monterey, California, and the hunters on Mount St. Helena, to sailors and officers of various ships, to beach-combers on remote islands, club friends in Sydney and Auckland, and to the good Mother Superior at the leper settlement on Molokai.

ISOBEL STRONG.



Songs of the Morning Stars

Job xxxviii., 7

BEYOND unmeasured reaches of the sky,
Farther than Light's lost golden arrows lie,
The sob of new-born Earth—this petty clod,—
Made tremble all the universe of God.
A hush of wonder thrilled the firmament,—
The Spirit's tread, shaking His tenement;—
Then the far millions breathed, breathed deep and strong,
Shouted for joy, and rolled their mighty song
From height to height of ecstasy along.

" O Joy of life! O joy of birth!
A throbbing world! A breathing earth!
See, cradled in Creation's mist,
Where Love and Law keep holy tryst,
The old, new miracle of birth!
O joy of life! O joy of birth!

Roll out, O brother-choristers, your roundest thunder-bar!
Our God has made another world, another living star!

" Sing, little world, for joy of life!
Sing loud, though sin and woe be rife!
Thy own brief shadow showeth black,
Not so thy lone-appointed track
Far radiant with noble strife,
Sing, little world, for joy of life!

Rejoice, O brother-choristers, God's hand is always near
To darkling worlds that lowly swing, or high resplendent sphere! "

The morn breaks slowly, the bright evenings fade;
Earth still awaits full blessing in the shade
Of her own smoking sins; heavy they hang
Across the glory that her brothers sang;
Yet ever, as their sister-world wheels by,
The Sons of God sing carols in the sky;
Acclaim each circled century, the worth
Of Love's fulfilment in the saddened Earth;
And while she listens to the lifting strain,
Earth gathers heart for one more round of pain.

Lucifer.

" Another hundred courses round the sun,
God's plaything, Earth, hath rolled;
What more than daily spinning hath she done
His glory to unfold? "

The Stars.

" Her century hath not been waste,
 No spinning of an idle toy,
 Her patient course is brightly traced
 By lives redeemed to peace and joy.
 Here, hath she eased the yoke of toil;
 There, poured in light through prison-bars;
 Here, loosened Superstition's coil;
 There, bruised the iron heel of Mars.
 Rejoice, O brother-choristers, God's Love hath travelled far,
 Hath kept this little world as true as any giant star! "

Lucifer.

" Was more ambitious weakling ever known,
 That smouldering dot of fire!
 She reach the footsteps of Almighty's throne,
 By dint of mere desire?
 Fling out your songs of life upon the dark,
 You feed a dying spark! "

Earth.

" All life is worth living that God hath once given,
 True life maketh anywhere, everywhere, Heaven. "

The Stars.

" Praise God, whose love-discerning eyes
 Count not by number, rank, or size;
 A simple round, with ardor run,—
 The blazing of a mighty sun,
 Or feeble gleam of planet lone,
 Hath touch of grace to reach His throne.
 Proclaim, angelic witnesses, throughout the farthest skies,
 Earth's light hath reached the Father's heart and filled the Father's
 eyes!
 Roll out, O brother-choristers, your roundest thunder-bar!
 Faith, Hope, and Love glow bright and warm in every living star! "

CHARLES WESTON JENKINS.

ZURICH, SWITZERLAND.



The Drama

MANY years have passed away since New York saw so busy and important an autumnal theatrical season as that of 1899. Among the many new plays presented not a few have been trivial, foolish, or objectionable, but, speaking generally, the entertainment provided in the leading theatres has been of superior quality and of pleasing variety. The most notable of recent dramatic events, of course, is the return to the local stage of Sir Henry Irving and Miss Ellen Terry, whose position at the head of English-speaking actors will scarcely be disputed. That "Robespierre," the latest quasi-historical play of Sardou, in which they made their reappearance here, is in all respects worthy of the best traditions of the London Lyceum, so long associated with the choicest examples of the poetic drama, ancient and modern, cannot be maintained, but, at all events, it is an admirable piece of its class, exceedingly skilful in construction, stirring and picturesque in action, continuously interesting, and vividly illustrative of the spirit and passion of the fateful period to which it is assigned. That it is more suggestive of theatrical artifice than of true dramatic inspiration, and less concerned with the actual character of Robespierre than with the histrionic capacities of the performer for whom it



MISS TERRY AS NANCE OLDFIELD
(Sketched from life)

was written, are considerations which do not lessen its theatrical attractiveness, however much they may affect its historical or artistic value.

It was a bold and successful stroke that made Robespierre the hero of a youthful love romance, and thus secured for him and for the play the sympathetic human interest which otherwise would have been wanting, and the manner in which this fiction is connected with the whole action of the piece and with the final catastrophe is uncommonly ingenious. It is not necessary at this late hour to attempt to give any synopsis of a plot which doubtless is familiar to most readers of *THE CRITIC*, and which would occupy far more space than is now available. Suffice it to say that Robespierre is supposed to be the father of an illegitimate son, that he causes the arrest of the latter and his mother, without being aware of the identity or the existence of either, and that his efforts to save both, after he has learned the truth, lead indirectly to his own overthrow and death. The real interest of the play begins at the moment when the young Ollivier, maddened by the arrest of his mother, openly denounces his terrible father at the Fête of the Supreme Being, and thus excites the tyrant's fears and suspicions. It culminates, perhaps, in the very powerful and moving scene in the third act, in which Robespierre, intent on revenge, and full of implacable purpose, cross-examines the boy in private, and by mere chance discovers the relationship existing between them without daring to acknowledge it. The range of emotion here is very wide, and affords Sir Henry Irving a wonderful opportunity, of which he avails himself to the utmost. The cynical indifference of his opening questions, and his growing apprehension, up to the moment when doubt becomes certainty and his heart is torn with an agony which he is forced to conceal, are expressed with astonishing veracity and force, while his trembling submission and tenderness to the son, whom he dares not acknowledge, are infinitely pathetic. Almost equally fine is his acting in the following scene, when he is watching at the window to see whether his son, whose release he has as yet been unable to secure, is an occupant of the tumbrils rolling by on their way to the guillotine. In this case the emotion is unrestrained, and the interpretation of it is nothing short of masterly. Much commendation has been bestowed upon his paroxysm of mortal fear in the courtyard of the Conciergerie, where he is confronted by the imaginary spectres of his victims, conjured up by guilty conscience, but his performance at this point is modelled too closely after the methods of his Mathias and is marred by some of his worst mannerisms. The effect created is striking, but is due in no small degree to the wonderful skill with which the apparitions themselves are introduced, one of the many notable triumphs of stage management in this representation, of which more anon.

But it is not in the more violently emotional scenes that the finest intellectual quality of Irving's acting is always displayed. In "Robespierre" a striking example of it is afforded in the first act, in his interview with the English agent in the forest of Montmorency. Artistically

this is one of the best passages in the play. It is intended to furnish the keynote of the character, and if Sardou had been able to keep his work up to this level he would have written something much more significant than a picturesque melodrama. The complex nature of the man is indicated with great adroitness in the course of a long political discussion and his successive moods are interpreted by the actor with astonishing variety and clearness. Ambition, shrewdness, arrogance, cruelty, cynicism, suspicion, timidity, and an almost insane vanity are revealed in swift succession with a vividness of vocal and facial expression which Sir Henry himself has not often surpassed. Of the impersonation as a whole it must be said that it does not show his genius in any new light—the effects in it closely resembling those of Mathias, Aram, Macbeth, and Louis XI.—but it is a wonderfully striking study nevertheless, and thoroughly consistent and vital.

Compared with that of Robespierre, the part of the betrayed and deserted Clarisse de Maluçon is a small one, but it acquires distinction in the hands of Miss Terry, who plays it with all her invariable grace, elegance, and sympathetic charm. Two passages in her performance will long remain in the memory: the first, where with exquisite art and delicacy she relates the history of her deception and fall; and the second, where, alternately with Robespierre, she watches, in an agony of terror, the passing tumbrils. Especially noteworthy was the deep ecstasy of relief in her cry "Thank God! They are all women!" Her acting throughout the whole episode was remarkable for eloquence, truthfulness, and entire freedom from exaggeration, and contributed in no small degree to the brilliant success of the general representation. But she won a still greater personal triumph, as Ellaline, the heroine of the pretty little poetic play, "The Amber Heart," written for her many years ago by A. C. Calmour, but never performed before in this city. It is really a fairy-tale, a fanciful trifle, recalling some of the early works of W. S. Gilbert, but with a gentler and less cynical humor. Altogether her Ellaline is a delightful achievement, a combining in the happiest manner human sentiment with poetic form. In striking contrast with it was her animated and dashing impersonation of Nance Oldfield, in Charles Reade's comedietta.

It is impossible to leave the subject of the Irving and Terry performances without referring to the conspicuous excellence of the stage management in all of them. The realism of the crowds in "Robespierre" was extraordinary. No stage manager here could hope to achieve such results with green supernumeraries. The apparitions in the Conciergerie scene, too, were represented with an effect which was veritably ghostlike. Of the perfection of the general scenery it is unnecessary to speak—that is now an old story,—but the entire competency of the new supporting casts, in all the plays produced, must not be passed by without a word of hearty recognition. The performance of "The Bells," for instance, was quite as satisfactory as it was in the days of the old Lyceum Company.



MISS JULIA MARLOWE AS BARBARA FRIETCHIE
Act II. (Sketched from Life)

THE "BARBARA FRIETCHIE" of Mr. Clyde Fitch is a great improvement upon his "Nathan Hale," and, although it does not pretend to be historical, is of much greater value as a picture of a period. It is entitled to a prominent place in the list of modern American plays, and would have stood higher yet but for a certain lamentable excess of melodramatic effect. It is, however, a clever and promising piece of work, and is welcome, not only on its own account, but as an admirable vehicle for the display of some of the best acting abilities of Miss Julia Marlowe. The story, as is well known, was suggested by Whittier's poem, but bears very little relation to it except in name. The scene is laid in Frederick, Maryland, in the time of the Civil War, and the heroine is a Confederate beauty, who jilts her Southern lover for the sake of a Union captain, who has, on her account, aided her brother, a wounded rebel, to escape. Out of this situation arise a number of complications, strongly illustrative of the bitterness, the cruelty, and the horror of civil strife, which are handled with considerable constructive skill and indisputable theatrical effect. In defiance of her father, Barbara agrees to a secret marriage with her captain, but the ceremony is interrupted by a call to arms, and in the ensuing conflict the prospective bridegroom is fatally wounded, inadvertently, by Barbara's brother, who carries him home to his sister. There he dies, and it is with the flag which she had given to him, and which she takes from his dead body, that she makes the demonstration which Whittier celebrates. As she stands in the balcony of her father's house, waving the flag over the heads of the triumphant Confederates, she is shot down by the lover whom she had rejected, and upon this tragic occurrence the curtain falls.

Herein is the framework of a strong, imaginative, and moving tale, the effect of which Mr. Fitch has weakened by injudicious over-elaboration. His first act, an evening scene in Frederick, is admirable, full of local life and color, cleverly written and arranged, with a variety of stirring incidents and well contrasted character sketches. Equally good is the second act, with its interrupted marriage scene, the bustle of war preparation, and the bold expedient by which Barbara temporarily saves the life of her lover by shooting the man who was aiming at him. Up to this point, the play was a triumph. The interest is well maintained in the first half of the third act, with the arrival of the wounded captain, and the passionate scene in which Barbara protects him against her father, but the legitimate effect of all this is lessened by a succession of melodramatic episodes which prolong the agony too much and create an anti-climax. The strain here is too great for Miss Marlowe as well as for the spectator. The fourth act opens with a pathetic scene for Barbara at the death-bed of her lover, which leads, naturally and impressively, to her exhibition of the blood-stained flag, which has cost her so dearly, and it would have been well if Mr. Fitch had been contented to close his play with this eloquent and poignant tableau, without trying to deepen the tragedy of the girl's

fate by killing her. No doubt he thus imparts a dramatic shock, but it is at the expense of another anti-climax.

To point this out is not to question the merits of this play, which are many and obvious, and, as has been said, he has provided Miss Marlowe with opportunities of which she avails herself admirably. Her Barbara is one of the best things she has done. In the first act, especially, in the love scenes with the captain, cleverly parodied from "Romeo and Juliet," she is altogether charming, and she is no less successful in the comedy passages preliminary to the interrupted marriage, acting with abundant spirit, archness, grace, and tenderness. In the succeeding emotional scenes she displays occasional flashes of genuine power. Her reception of her wounded lover suggests real anguish, and there is the true note of passion in her denunciation of her brother. The appeal to her father, again, is delivered with admirable sincerity and feeling, but her resources of emotional expression are not always equal to the demands made upon them. In the last act, however, at the death-bed and on the balcony, she rises fully to the occasion.

J. RANKEN TOWSE.



Guide for the Christmas Book-Buyer

The following list includes only those books received at this office before November 10th.

ART

Bernardino Luini, by G. C. Williamson, Litt.D., is the first of a series of fifteen volumes on the great masters in painting and sculpture. The series is edited by Mr. Williamson. This, his latest book, contains Luini's biography, an account of his masters, of his fresco and panel pictures, and of his special work at Lugano and Milan. The forty admirable illustrations make the book a valuable addition to an art library. (Bell, London, \$1.75.)

Nicolas Poussin, by Elizabeth H. Denio, Ph.D., is a monograph on the celebrated French artist, with eight photogravure illustrations. The frontispiece is his portrait by himself. The other plates are of his birthplace in Villers, Grand Andeley, and of paintings in the Vatican and in Dresden, Belvoir Castle, Copenhagen, Dulwich, and Munich. This is the first English account of the painter since 1820, and the position of Professor Denio as former head of the Art Department in Wellesley College makes the book authoritative. (Imported by Scribner, \$3.50.)

The Golden Vanity and the Green Bed, with pictures by Pamela Colman Smith, are two old English sailor songs, first collected from the mouths of west country people by the Rev. S. Baring-Gould. The latter has been re-written and condensed. In the colored pictures the artist to whose work *THE CRITIC* has more than once referred in terms of praise, shows a quality of Hogarthian humor which, from her former work, she would hardly be suspected of possessing. (Doubleday & McClure, \$2.50 net.)

Plantation Sketches, by J. Campbell Phillips, is a collection of drawings in pen and ink illustrating the pathetic and sentimental side of the life of the southern negro. (Russell, \$3.50.)

In **The Education of Mr. Pipp**, by C. D. Gibson, the artist is at his best. The present edition is complete, and includes the first eight scenes of Mr. Pipp's career originally printed in "Sketches and Cartoons." There are in this volume some forty drawings heretofore unpublished. (Russell, \$5.00.)

England, as seen and sketched in pen and ink by Mr. C. J. Taylor, is the "tight little island" of pretty country churches, Elizabethan manor houses, Ann Hathaway's cottage—in short, the American tourist's England. The drawings are very sketchy and are printed of full size on heavily coated paper. (Russell, \$5.00.)

Monographs on Artists: Van Dyck, by H. Knackfuss, translated by Campbell Dodgson, like the other volumes of the series, brings before readers of English the work of one of the most competent of contemporary German writers on art. The English series copies the not very tasteful make-up of the German, and the half-tone illustrations might be better printed, but it is well to have the text in any shape. (Lemcke & Buechner, \$1.50.)

Raphael, by Estelle M. Hurl, is put forward as a collection of pictures with introduction and interpretation. It does not aim to add anything to the average reader's knowledge or to correct the generally received ideas as to Raphael's place in the history of art. It "appeals to the young" by means of well-printed half-tone plates and gossip text. (Houghton, Mifflin, 75 c.)

Life and Character, drawings by W. T. Smedley, is a series of sketches of modern American life in city and country; the broken business man in the café at old Delmonico's, summer visitors on the cliffs at Nahant, the burial of an actor at the "Little Church around the Corner," the spray-washed "board walk" at Asbury Park, Easter Sunday on Fifth Avenue, and similar scenes. Mr. Smedley is not a cynic, and not a humorist; simply an observer. His drawings have been very well reproduced in half-tone and make a pleasant volume handsomely bound in dark green and gold. (Harper, \$5.00.)

A History of French Art, by Rose G. Kingsley, is an attempt to treat the subject fully and in an authoritative manner. The author has had the advice and assistance of the present director of the Beaux Arts, M. Roujon, of M. Émile Molinier, M. Eugène Mantz, and other well-known authorities. The fault of the work is that it gives far too little space to pre-Renaissance art; but to treat the Gothic period, not to speak of the Roman and Merovingian periods, properly, another volume as large as this would be required. The work covers well the period from the end of the fifteenth century to the present time. (Longmans, Green, \$5.00.)

Fantasies in Ha-Ha, by Hy. Mayer, with annotations by R. B. Hennessy, are extravaganzas in black and white on the themes of Haroun al Raschid, the German Troubadour and the Lion, *Fin de Siècle* Ostrich Hunting, and the like. Mr. Mayer's humor is of the music-hall variety, but is good of its kind. (Meyer Bros., \$1.50.)

Sketches in Egypt, by Charles Dana Gibson, show that daring illustrator as a Napoleon of art, conscious of the forty centuries that have looked down on him from the summit of the pyramids. He consequently pictures Rameses the Great as a glass case, with a lady leaning over it, the Cairo fish-market as containing no older fish than a Scotch soldier, and in other ways shows how great is the up-to-date present as compared with those poor forty centuries. (Doubleday & McClure, \$3.00. *Edition de Luxe*, \$10.00 net.)

Sketches of Lowly Life in a Great City, by M. A. Woolf, has over 150 illustrations of children of the East side, as simple in their art as Thackeray's drawings, but frequently as humorous and incisive. Many of these have not been previously published. (Putnam, \$2.00.)

British Contemporary Artists contains within its red and gold covers reproductions in half-tone of the masterpieces of Watts, Burne Jones, Alma Tadema, and other well-known artists. These are accompanied by appreciations and a preface by Cosmo Monkhouse. (Scribner, \$5.00.)

The Art Life of William Morris Hunt, by Helen M. Knowlton, gives an interesting account of the life of the celebrated artist, his acquaintance with Courture and Millet, and his work in Boston. It is illustrated after the artist's works. (Little, Brown & Co., \$3.00.)

The Ruined Abbeys of Scotland, by Howard Crosby Butler, A.M., gives in convenient form histories of the more remarkable of the Scotch mediæval abbeys. The illustrations are reproduced from careful drawings in pen and ink by the author. A good book for the tourist. (Macmillan, \$3.50.)

Forty-three lithographs of life in the Fatherland, by C. W. Allers, the famous German artist, appear under the title **Aller's Drawings**. They are decidedly *echt Deutsch*. (Russell, \$3.75.)

Three Cities, by Childe Hassam, is a collection of reproductions of paintings and drawings made in London, New York, and Paris. The impressions of the three cities are delightful and will no doubt be gratefully received in book form. (Russell, \$7.50.)

BELLES-LETTRES

Appreciations and Addresses, delivered by Lord Rosebery and edited by Charles Geake, is in its second edition. The book has been suppressed in England because of the English copyright law which gives to a newspaper all rights in verbatim reports printed in that paper. The many-sidedness of Lord Rosebery is shown by the variety of subjects upon which he touches—Burke, Stevenson, Golf, Burns, Gladstone, Eton, Scottish History. The speeches are of comparatively recent date, and none of them are strictly political. (Lane, \$1.50.)

Little Masterpieces. The series, edited by Bliss Perry, is richer by a fourth set of three volumes: selections from Thackeray, De Quincey, and Lamb. The Thackeray volume contains extracts from "The Book of Snobs," "The Roundabout Papers," and three ballads, with a steel engraving of the novelist. The De Quincey contains "The Affliction of Childhood," "The Pleasures and Pains of Opium," "On Knocking at the Gate in Macbeth," two selections from "The English Mail-Coach," and "Levana and Our Ladies of Sorrow." The frontispiece is the most familiar picture of De Quincey. The Lamb volume contains nine essays, among them "A Dissertation upon Roast Pig" and "Dream-Children," thirteen letters to Coleridge, Wordsworth, Manning, and others, and three poems, one of them "The Old Familiar Faces." (Doubleday & McClure, cloth, 30 c. a volume, 90 c. a set of three volumes in wooden box; leather, 60 c. a volume, \$1.80 a set in box.)

The Literary Shop and Other Tales, by James L. Ford, is a new and enlarged edition of a number of amusing skits which appeared in 1894 from the pages of *Truth* and *Puck*. Several new satirical sketches of contemporary life in literary circles have recently been added. (The Chelsea Co., \$1.25.)

Letters from Ralph Waldo Emerson to a Friend, 1838-1853, is a group of thirty-four fragments and whole letters edited by Charles Eliot Norton. Emerson's friend was nine years younger than the poet, a circumstance which did not prevent Emerson from revealing his individuality in a more intimate manner even than through his poems and essays. The book contains the practical demonstration of his theory of friendship as a sacred relation between souls, a relation finer and purer even than love. (Houghton, Mifflin, \$1.00.)

The Gulistan, Being the Rose-Garden of Shaikh Sa'di, translated from the Persian by Sir Edwin Arnold, is the latest literary work of its translator. It is a collection of proverbial tales varied with verses and anecdotes, and divided into four "Babs" or "Gateways."—"The Manners of Kings," concerning Darveeshes (holy men), "The Excellency of Moderation," and "The Benefits of Taciturnity." It is one of the "Odd Number Series." (Harper, \$1.00.)

The Letters of Sidney Lanier, Selections from His Correspondence, 1866-1881, contains letters from the poet-musician to Mr. Gibson Peacock, to his wife, to Paul Hamilton Hayne, and to Bayard Taylor, whose replies are also included in the volume. The letters are a revelation of the sensitive personality of an artist for the first time placed amidst congenial surroundings, as Lanier was when in 1869 he came to New York and heard Wagner's music. Most of the letters have been printed before in the *Atlantic Monthly*, *Scribner's Magazine*, *THE CRITIC*, and "The Life and Letters of Bayard Taylor." The sympathetic introduction to the letters to Mr. Peacock, who was editor of the Philadelphia *Evening Bulletin*, was written for the *Atlantic Monthly* in 1894 by Mr. William R. Thayer. Portraits of the poet in 1857 and 1870 are given; and the facsimile of a letter to Bayard Taylor. (Scribner, \$2.00.)

A Hundred Fables of Æsop, from the English version of Sir Roger l'Estrange, with pictures by Percy J. Billinghurst and an introduction by Kenneth Grahame, is a book brilliantly bound in red and yellow, with blue-edged leaves,—a book for grown-ups and not for children. The pictures are all right for the children, but not Roger l'Estrange's English spelling. The fables might be read aloud, but the old English spelling and the generous capitalization would overturn a child's previous knowledge of present grammatical forms. (Lane, \$1.50.)

Thoughts of Divines and Philosophers, selected by Basil Montagu (d. 1851), is one of the Temple Classics edited by Israel Gollancz, M.A. The selections are from Bishops Taylor, Latimer, and Hall, Dr. South, Dr. Barrow, Dr. Fuller, Sir Thomas Brown, Milton, and Bacon concerning a wide range of subjects from anger and impatience to superstition and travelling. The frontispiece is a photogravure of Thomas Fuller. (Dent, cloth, 50 c.; limp leather, 75 c. Macmillan, N. Y.)

An Idler in Old France, by Mr. Tighe Hopkins, deals principally with aspects of the social life of mediæval France, when monks took but two baths a year, and kings and queens were hardly more nice in their personal habits; when the fair Margaret of Navarre could write to her lover that her hands had "not been washed for eight days," when table manners were in keeping with the general uncleanness, and the whole tone of society was an almost incredible medley of luxury and barbarism. A deal of curious information concerning all classes from royalty down to the work-people is packed into the book. Chapters on the history of the *Comédie Française* and the artist Gavorni are added to fill out. (Scribners, imported, \$2.00.)

Prof. Hiram Corson's **Introduction to the Prose and Poetical Works of John Milton** contains all the autobiographic passages in his works, much matter from his exposition of *True Liberty*, with "Cosmus," "Lycidas," and "Samson Agonistes," and a good body of scholarly notes and criticisms. (Macmillan, \$1.25 net.)

Principles of Public Speaking, by Professor Guy Carleton Lee, of Johns Hopkins, is a singularly complete, comprehensive, and practical book, dealing with the technique of articulation, treatment of vocal defects, and the elements of gesture, conversation, reading aloud, various forms of oratory, preparations for public speaking, extemporaneous speaking, debate, parliamentary law, etc. (Putnam, \$1.75.)

A Further Study of Othello, by Walker Given, takes the ground that the Moor was actually a negro, but that his union with Desdemona was "an abstinent, unsummate, holy, spiritual marriage"; a marriage "without a thought of the physical relations of sex—formal and legal in respect to society and the law, yet in reality poetic only, void of offence and sublime in its transcendent chastity." This novel theory is defended with much ingenuity, but in our opinion not successfully. (New York Shakespeare Society.)

Emerson's English Traits appears in the Faience Library, with a critical and biographical introduction by Andrew J. George, M.A., of the Brookline High School. The book is illustrated with a photogravure of Emerson and with pictures of Rydal Mount, Warwick Castle from the bridge, Oxford, and Stonehenge. (Crowell, 75 c.)

A Study of Elizabeth Barrett Browning is by Lilian Whiting. In five chapters Miss Whiting tells of the domestic and artistic life of the great poet in Florence, which she so much loved, in Rome, in Venice, and in England. The monograph is inspired by lifelong devotion to Mrs. Browning's poetry. (Little, Brown & Co., \$1.25.)

The Kipling Birthday Book is compiled by Joseph Finn and authorized by Rudyard Kipling. There are two quotations for each day, in prose or in verse, in many cases from uncollected matter. (Doubleday & McClure Co., \$1.00.)

John Milton: a Short Study of his Life and Works, by Professor W. P. Trent, is the best concise treatise on the subject that we have seen, and better than some bulkier and more pretentious ones. It may be most confidently recommended to teachers and students of literature, particularly in secondary schools. (Macmillan, 75 c.)

In Ghostly Japan, by Lafcadio Hearn, takes us through tracts of the Japanese imagination not before explored even by this writer. There are especially an essay on the symbolism of incense, a story of divination, some curious and pretty bits of modern popular poetry, and an article on "Footprints of the Buddha." The latter is illustrated with tracings from reputed Buddha footprints, and there are other illustrations in half-tone copied from Japanese prints or drawings. The cover, with its design of cherry blossoms, is exceedingly pretty. (Little, Brown, \$2.00.)

Backlog Studies, by Charles Dudley Warner, appears in a new edition, handsomely printed, with headings to the chapters from pen and ink drawings, and numerous half-tone plates after Edward H. Garrett. (Houghton, Mifflin & Co., \$1.50.)

Stories from Froissart, by Henry Newbolt, contains a baker's dozen of tales from the old chronicler, with many interesting illustrations, reproduced in half-tone, from ancient miniatures. The cover has a picture of a knight-at-arms, in black, red, and silver. (Macmillan, \$1.50.)

The Complete Angler, by Isaak Walton, appears in still a new edition, with a portrait of the author as frontispiece and bound in a neat dark-blue cover. (Macmillan, \$2.00.)

A Popular History of Modern Philosophy in France, by Lucien Levy-Bruhl, one of the Sorbonne professors, has been translated by Miss G. Coblenz. The work, which is in popular form, but of permanent value, shows an immense amount of hard labor on the part of author and translator, and covers the ground from Descartes to Renan and Taine. Portraits of the leading philosophers of the French school accompany the text. (Open Court, illust., \$3.00.)

The Worldly Wisdom of Chesterfield is a dainty little volume of extracts made by W. L. Sheppard from the writings of the Earl of Chesterfield. Each page bears a decoration in color. (Russell, \$1.00.)

The Map of Life, by W. E. H. Lecky, is a fascinating book for any one who is disposed to meditate upon ethical questions. Its sub-title, "Conduct and Character," indicates its subject more exactly; and there are few topics falling under such heads which do not find here a treatment at once thoughtful, sane, and balanced, as well as informed by contact with the widest variety of minds in the literature of the past. These qualities, of course, are what might have been expected by those who are familiar with Mr. Lecky's other works. There is scarcely a page which is not worth reading twice, to grasp fully its stimulating thought on our complex modern conditions. (Longmans, \$2.00.)

The Troubadours at Home, by Prof. Justin H. Smith, is a digest of no less than 1200 volumes in seven languages. It is the author's purpose to present the troubadour in his proper setting, social, historical, and geographical, and thereby to make an interpretation of his significance and the meaning of his poetry and music more readily understandable. (Putnam, \$6.00 net.)

BIOGRAPHY AND HISTORY

The Romance of Ludwig II. of Bavaria, by Frances Gerard, is a life of "The Mad King," as he was called. Miss Gerard collected her materials in Bavaria, and she gives a graphic account of the life, personality, tastes, and tragic end of the monarch. One of the most readable parts of the book is the treatment of Ludwig's friendship for Wagner, whose genius he was one of the first to recognize. The book contains fifty-four portraits and illustrations. (Dodd, Mead & Co., \$3.50.)

Plutarch's Lives. Englished by Sir Thomas North (1579). Volumes VII. and VIII. in the series of ten edited by W. H. D. Rouse, M.A. The frontispiece of Volume VII. is a photogravure of Julius Caesar from a bust in the British Museum. Volume VIII. contains a reproduction of the bust of Demosthenes in the Louvre. (Dent, Macmillan, N. Y., cloth, 50 c.; full limp leather, 75 c.)

The Life and Death of Thomas Wolsey, by George Cavendish (1557), is one of the Temple Classics, edited by Israel Gollancz, M.A. It is noteworthy as the earliest separate biography written in the English language. The book contains an epilogue by the editor, and "The Tragedy of Cardinal Wolsey" (1587), a poem by Thomas Churchyard. (See "Plutarch's Lives" for description.)

Our Three Admirals: Farragut, Porter, and Dewey, by James E. Homans, of the editorial staff of the "National Cyclopaedia of American Biography," was corrected and approved by the sons of the first two men, and by Admiral Dewey himself. There is a full account of the Battle of Manila Bay. (T. White, illus., \$1.00.)

Literary Hearthstones, by Marion Harland, are studies of the home-life of certain writers and thinkers. The first two issues are the lives of Charlotte Brontë and William Cowper. The author does not attempt critical analysis of Cowper's works—she presents "a loving study" of him as man and friend. Two of the eleven excellent illustrations are from old prints of Dr. John Donne, Dean of St. Paul's,—of particular interest just now on the eve of the appearance of Mr. Edmund Gosse's "Life of Donne." There seems no special reason for a new life of Charlotte Brontë, but the narrative by a woman of her domestic life cannot fail to entertain. There are ten illustrations and, oddly enough, a dedication "to the Rev. J. Wade, for thirty-seven years incumbent of Haworth, in cordial appreciation of the unfailing courtesy and kindly aid extended by him to the American stranger within his gates." (Putnam, two vols., each \$1.25.)

Toledo: The Story of an Old Spanish Capital, by Hannah Lynch. A delightful hand-book to the old city, illustrated with thirty-eight pictures by Helen M. James and with two reproductions of paintings by El Greco, the greatest painter of Toledo; a map, index. (Dent, London, Macmillan, N. Y., \$1.50.)

Daniel Webster (Beacon Biographies), by Norman Hapgood, is a short biography, written with literary vigor and discriminative judgment, equipped with a calendar of important dates and a bibliography for further reading. Portrait. (Small, Maynard, 75 c.)

The Life and Work of Thomas Dudley, the Second Governor of Massachusetts, by Mr. Augustine Jones, is a dignified and sober treatment of the subject, in keeping with its old Puritanic character. The author endeavors to defend Dudley from the charge of bigotry, and to show that he was "as liberal in politics and religion as the sentiment of his age allowed." He adds that "nothing beyond this can be required." Perhaps not, as a matter of fact; but men can be, and have been, in advance of their age in this respect. Dudley certainly was not one of these exceptional persons. Mr. Jones incidentally throws much light on the social life of the period, and this is one of the best features of his conscientious and scholarly work. The book is illustrated with views of Dudley Castle, England, and other buildings, etc., connected with the man. (Houghton, Mifflin & Co., \$5.00.)

Memories of Half a Century, by Rev. Richard W. Hiley, D.D., vicar of Wig-hill, Yorkshire, England, is the record of a life spent in clerical and educational duties by one who has mixed with all sorts and conditions of men, has had his eyes open, and known not a few people of greater mark than himself. The chapters on Life in Oxford (pp. 17-124), with reminiscences of Newman, Pusey, and others connected with the "Oxford Movement," as well as Stanley, Edwin Arnold, Lord Dufferin, E. H. Plumptre, Goulburn, and other men of note, with the changes of fifty years in the university city, are among the best in the book. (Longmans, \$5.00.)

Passages from the Diaries of Mrs. Philip Lybbe Powys, of Hardwick House, Oxon., 1756-1808, edited by Emily J. Clemenson, puts before us a singularly accurate and entertaining picture of the life, manners, and customs of the English upper class of that period. She travelled in all parts of the country in the slow old-fashioned way, visited the noted watering-places—Bath, Tunbridge, Matlock, and others; the cathedral cities—Canterbury, Bristol, Exeter, etc.—and saw much of society in London and elsewhere. Some of the very brief entries—single lines or so about trivial domestic matters—might well have been omitted, but these fill but a few pages in the aggregate. On the whole, it is one of the best books of its class that we have seen. (Longmans, \$5.00.)

A Life for Liberty: Anti-Slavery and Other Letters of Sallie Holley, edited with introductory chapters, by Rev. J. W. Chadwick, is an important addition to the history of Anti-Slavery, and an exceedingly interesting memoir of "a rarely intelligent and noble woman, deeply engaged in a great cause, and laying some of its lowliest burdens on herself in a spirit of lofty consecration and most patient love." It is illustrated with many portraits of men and women prominent in anti-slavery history, together with views of the Holley School, etc. (Putnam, \$1.50.)

Vol. III. of Prothero's **Letters and Journals of Byron** covers the years 1814 and 1815. We shall refer to it more at length when the edition is complete. (Scribners, Imp., \$2.00.)

Memoir of Henry George Liddell, Dean of Christ Church, by the Rev. Henry L. Thompson, is a notable addition to the copious biographical treasures which make the Oxford of the last three quarters of a century one of the best illustrated portions of modern history. The "godlike Dean," as he was familiarly called, was one of the most commanding personalities within its limits, and this sympathetic and careful life, written by a man who was brought into intimate relations with him for many years, will prove attractive reading to all those who wish to know more of the man whose name, as joint author of "Liddell and Scott," is familiar to scholars the world over. (Holt, \$5.00.)

The Reminiscences and Recollections of Captain Gronow, which were first published in four successive volumes (1862-1866), are well known as an interesting and amusing collection of "Anecdotes of the Camp, Court, Clubs, and Society" (to quote the sub-title) for the half-century, 1810-1860. Historical and biographical sketches are mingled with much racy gossip and scandal, all told in easy and piquant style. During the period the record covers the author was familiar with the notabilities of London and Paris and saw, heard, and remembered much about them and about the life and society of the time which is not to be found in graver books of history and biography. His accuracy is, moreover, generally to be depended upon, as he was careful, in writing out his reminiscences, to verify every important circumstance by reference to contemporary authorities. A new edition of his books is now brought out in two volumes, with thirty-two full-page photogravures by Joseph Grego, mostly drawn from authentic sources and really illustrative of the text. (Scribners, imp., \$4.00.)

Lady Louisa Stuart: Selections from her Manuscripts, edited by the Hon. James Home, is another record of personal observation and reminiscence, spiced with gossip and scandal. The lady was a daughter of John, third Earl of Bute, Prime Minister in the early part of the reign of George III. Born in 1757, she lived until 1851,—ninety-four years lacking only eight days. She did not write with any view to publication; indeed, she had a strong prejudice against appearing in print, and it was with extreme reluctance that she allowed a small collection of "Anecdotes" to be edited by her relative, Lord Wharcliffe. The popularity of that venture has led her friends, now that nearly fifty years have elapsed since her death, to consent to the issue of the present volume. It includes much curious and romantic family history, unpublished correspondence with Sir Walter Scott, Lockhart, and others, many glimpses of contemporary social life, and two tales, in verse, by the lady. The frontispiece is from a portrait painted in her ninety-fourth year. (Harper, \$2.00.)

Auld Lang Syne, the second series of Max Müller's recollections, is devoted to his Indian friends and the events that first drew his attention to India and its ancient literature. Some seventy-five pages are occupied with an interesting account of the Veda, with translations of eight of the hymns and comments upon them. (Scribner, \$2.00.)

A Prisoner of the Khaleefa, by Charles Neufeld, relates the incidents of the author's twelve years of captivity at Omdurman, his rescue and the destruction of the Dervish power, and his troubles with slanderous war correspondents. The illustrations are from photographs and some of them show the author in chains in his prison, writing his notes under difficulties, and others are portraits of his fellow-prisoners and jailers. These are well printed on plate paper, and the book is handsomely bound, with an Arabic seal on the cover. (Putnam, \$4.00.)

My Father and I is an affectionate memoir written by the Countess Puliga (Henrietta Sansom) of her father, Charles Sansom, the traveller and *littérateur*, the friend of Sir Henry Bulwer, Count d'Orsay, and other Englishmen famous in the Paris set of the first half of the century. It is, besides, a gossiping record of many clever people. (Stone, illus., \$1.25.)

In **The Puritan as a Colonist and Reformer**, Ezra Hoyt Byington continues the studies begun in former books. The account of Puritan life in our colonies, and of the first Thanksgiving Day and Christmas in Massachusetts, is admirably told. There is less of interest in the papers concerning the Puritans in England, Shakespeare and the Puritans, etc. (Little, Brown, illus., \$2.00.)

The French Revolution, by Thomas Carlyle, is published in a new edition in handsome style, with illustrations, in a set of three volumes. (Estes, \$6.00.)

The Life and Works of Alfred, Lord Tennyson, including the memoir by his son, in ten volumes, well printed and of handy form. This is the only complete edition of Tennyson's works in which the Memoir is included. (Macmillan, \$20.00.)

Round Towers of Ireland, by Henry O'Brien, is the third and greatly enlarged edition, with an introduction and thirty-six illustrations, with portrait of the author, of this standard book. (Bouton, \$5.00.)

History of the People of the United States, by Prof. J. B. McMaster, has reached its fifth volume. It covers the time of the administrations of John Quincy Adams and Andrew Jackson. The period covered is one of too great interest to be done justice to in a short paragraph. The book will be adequately reviewed in THE CRITIC. (Appleton, \$2.50.)

Kate Field: a Record, by Lilian Whiting, is a book that has been written *con amore*. It begins with Miss Field's childhood and ends with her death. A number of interesting letters from famous writers and actors are published. (Little, Brown, illus., \$2.00.)

The Magna Charta, and other Great Charters of England, by Boyd C. Barrington, of the Philadelphia bar, gives in addition to an English version of the instruments themselves, an historical treatise and copious explanatory notes. The book gives the impression of being the employment of an amateur's leisure, and has apparently been written in ignorance of Bishop Stubbs's classical and final labors in the same field; a thorough study of his "Select Charters" would have saved the author from many a slip, though it might not have made his reading of mediæval Latin or his writing of modern English more satisfactory. (Campbell, Philadelphia, \$3.00.)

A History of American Privateers, by Edgar Stanton Maclay, is the result of several years of research. It is the first comprehensive account of the subject of which it treats, a subject the importance of which will be realized by all who have any knowledge of the history of the United States Navy. (Appleton, illus., \$3.50.)

Charlemagne, by H. W. Carless Davis, M.A., is a new addition to the "Heroes of the Nations Series," the author keeping the personality of his hero in the foreground, while restricting his background to a less elaborate picture, of sufficient extent, however, to preserve the true relation of the man to his time. His influence on European history forms, of course, part of the record of his personality. (Putnam, \$1.50.)

Browning, Poet and Man, by Elizabeth Luther Cary, is in the beauty of its photogravures and text illustrations, the quality of its paper, type, and binding, a worthy companion to the same author's "Tennyson, His Homes, and His Friends," published last year. (Putnam, \$3.75.)

Roman Life Under the Cæsars, by Emile Thorn, is full of pictures in prose and in black and white of recovered Pompeii, from Pliny's letters, the historians, and the poets. (Putnam, \$3.50.)

CALENDARS

The Frontier Calendar, by Frederick Remington, contains pictures of scouts and prairie dogs, innocent papooses and bad injuns; the "Cowboy Calendar" shows that armed person in some of his most exciting feats; the "Indian Calendar" has pictures of red men and their belongings; and the "Soldier Calendar" shows the bold soldier boy as he looks when on duty. All are by the same artist, and are printed in black and white with the first page rubricated. (Russell, each \$1.00.)

A Revolutionary Calendar, by Ernest C. Peixotto, has pictures in red, white, and blue of Paul Revere, Bunker Hill, and other persons and incidents of which it is well to be reminded, "lest we forget." (Russell, \$1.50.)

The Zodiac Calendar, by Chester Loomis, turns the legendary animals of the Zodiac to new uses for the amusement of girls and boys. It is printed throughout in black and red. (Russell, \$1.25.)

The Cupid Calendar, by J. Campbell Phillips, is perhaps the largest and most luxurious calendar of the season. There are twelve large reproductions of pen and ink drawings, somewhat in the style of Mr. Gibson, beautifully printed on wood-cut paper. (Russell, \$2.50.)

A Maude Adams Calendar has a fine portrait of the actress in red chalk, by Mr. Ernest Haskell, on the title-page, and within are various less artistic designs in which she appears "in character." (Russell, \$1.25.)

EDUCATIONAL

The Cambridge Literature Series is a new addition to the long list of cheap editions of the books in English required for admission to college. "The Princess," "Burke on Conciliation with the Colonies," and "The Ancient Mariner," have already been issued in neat booklets at 25 cents each. (Sanborn, Boston.)

Educational Theories in England, by H. T. Mark, B.A. (Lond.), B.Sc. (Vict.), is an outline history of the development of educational theories in connection with the growth of the English Constitution and of English literature. (Bardeen, \$1.25.)

Webster's Collegiate Dictionary supplies the need for an abridged dictionary, and will be a boon to students and authors who cannot afford the International. It would be hard to find a better one-volume dictionary than Webster's, and for desk use one is obliged to use the one-volume size. (Merriam, sheep, \$4.00.)

FICTION

On Trial, by "Zack" (Gwendolin Keats), is a powerful dramatic study of a moral coward. The theme of the book is expressed in the words of Ben the Pedlar: "Belave me when I tull 'ee there ain't no wan outside a man's zulf ez can wark him harm," and again, "What be there in women that they shud alles love best thic that brings 'em the most zarrer!" The story is one of the most noteworthy of the season. The scene is laid in Devonshire. (Scribner, \$1.50.)

The Pedagogues, by Arthur Stanwood Pier, is a capital story of the Harvard Summer School, written artistically and with a sure hand. Mr. Pier is a young Harvard man and a sub-editor of *The Youth's Companion*. The cover of the book, in green, black, and red, showing a walk through the yard, should help to sell it. (Small, Maynard, \$1.25.)

The House of the Sorcerer, being an account of certain things that chanced therein, here set down by Haldane Macfall, Mme. Sarah Grand's stepson. The dramatic quality of the book is observable in the following account of Mrs. Boaz Bryan's anger when she sees her best patent-leather boots—the ones with the white thread embroidery—on the feet of another woman. "Mrs. Bryan's jealous wandering eyes sighted her shoes on another woman; and it roused her gall. Her gorge rose. Clawing the air with outstretched hands, she fell upon the offending sergeant's lady. She tore the bonnet from the startled creature's head, . . . snorting." A frontispiece of the author attempts to be artistic and succeeds in being indecent. The influence of Le Gallienne and Stephen Crane makes itself felt. (Badger, \$1.25.)

Soldiers of Fortune, etc. Mr. Richard Harding Davis has attained to the dignity of olive limp leather. There are six volumes in this new set, and each volume has a rubricated title-page and a photogravure frontispiece by the artist of the original edition of each book. The stories are "Soldiers of Fortune" (two volumes), "Gallagher" and the nine other tales in that collection "Cinderella" and four other stories, "The King's Jackal," and "The Lion and the Unicorn," with three accompanying new stories. Only one of Mr. Christy's illustrations is in this last book. The set could hardly be more artistic. (Scribner. Edition limited, in sets at \$6.00 net.)

One of Cleopatra's Nights and Other Fantastic Romances, by Theophile Gautier, is a translation by Lafcadio Hearn of a number of Gautier's remarkable romances in his "Nouvelles" and "Romans et Cortes." The translations were made in 1882, but they have for some time been inaccessible in any good edition. Among the five stories besides the initial romance are "Clarimonde" ("La Marte Amoureuse"), and "Arria Marcella." The oriental head and tail pieces and the cover design add much to the attractiveness of the volume. (Brentano, \$1.50.)

Young April, by Egerton Castle, tells of the frolic of a young Englishman, Edward Warrender, during the month before he becomes a duke, a marquis, and a baron. Put one month earlier, it would be the tale of a March hare, so wild are the adventures of the young man. The English, French, and German quotations at the head of each chapter are arranged at the beginning of the book in a table of contents,—a novel idea. Mr. A. B. Wenzell's eight illustrations give a distinct artistic quality to the volume. (Macmillan, \$1.50.)

Dionysius the Weaver's Heart's Dearest, by Blanche Willis Howard (Mme. von Teufel), is a pretty story of a little Swabian peasant girl, Vroni, who becomes a cook in a family of the German nobility. She has various adventures which unmarried women do not as a rule have, and finally marries her "Towhead, her true mate and her dear." Mme. von Teufel wrote with intimate knowledge of German life and customs. (Scribner, \$1.50.)

The Slave of the Lamp, by Henry Seton Merriman, holds the interest as successfully as the best of his previous books, "With Edged Tools." A young English reporter, kidnapped by the chief instigators of an incipient uprising in Paris and imprisoned in a Jesuit monastery in France, is the centre of the dramatic interest of the book. Of course there is a love story in it. George Elmer Browne's illustrations could with difficulty be worse than they are. (Dillingham, 12mo, \$1.50.)

Averages, by Eleanor Stuart, is a novel of modern New York. Two of the characters are mismatched married women, one of whom is a novelist, while the other is editor of the *Day Star*, the organ of "The Early Bird Circle of World's Workers." A reader with plenty of time would enjoy thinking out the elaborate constructions which convey meanings almost epigrammatic in expression. (Appleton, \$1.50.)

Dead Men Tell no Tales, by E. W. Hornung, is a novel of adventure told in the author's humorous, direct style. There is in it piracy, romance, a wicked but fascinating lover, and a Yorkshire rival who sues for the hand of the chief pirate's stepdaughter. The first sentence in the book establishes friendly relations between the author and the reader: "Nothing is so easy as falling in love on a long sea-voyage, except falling out of love." (Scribner, 12mo, \$1.25.)

The Chronicles of Aunt Minervy Ann, by Joel Chandler Harris, is a counterpart to "Uncle Remus," as individual as he. Aunt Minervy has an experience with the Ku-Klux, runs away and runs back again, joins the Georgia Legislature, goes into business, and endears herself to everyone by her old-fashioned quaintness. She is the type of the negro "mammy" before the war. A. B. Frost's thirty-two illustrations add remarkably to the book. (Charles Scribner's Sons, 12mo, \$1.50.)

Aucassin and Nicolette, a translation by Rodney Macdonough, was made in 1880, seven years before Andrew Lang made his translation. The song-story of the two lovers of Provence was rendered into modern French by Alexandre Bida, whose version Mr. Macdonough used as the basis of his translation. A second reprint now appears, with introductory note by Edmund Clarence Stedman, preface and revision of the original manuscript text by Gaston Paris, and illustrations by Alexandre Bida, Mary Hallock Foote, W. H. Gibson, and F. Dielman. The cover of heliotrope and gold has a daintiness which the publishers have seen fit to testify to on the outside by a quotation from Mr. Stedman's preface. (Fords, Howard & Hulbert, \$1.00.)

Black Rock, a Tale of the Selkirks, by Ralph Connor, is a story of the lumber and mining camps of northwest Canada. In an introduction to the book, Prof. George Adam Smith recommends it as a quickener of the conscience to all those who are interested in the struggles and victories of life in the far west. The curse of drunkenness is so powerfully drawn by a writer who has lived through the experiences he describes that the emotional appeal is almost instant without directly aiming to be so. The book has the qualities of a great book,—simplicity, pathos, earnestness, strength, and a clear, artistic style. (Fleming H. Revell Co., \$1.25.)

Stories of the Railroad, by John Alexander Hill, is a group of nine little romances from the pen of a former locomotive engineer on the Rio Grande Railroad. The author knows what he is talking about—a decided advantage to him—and he tells his story entertainingly, even though his style needs greasing. But probably a locomotive engineer does not need a smooth style. (Doubleday & McClure, \$1.50.)

The Trail of the Sandhill Stag, by Ernest Seton-Thompson, Naturalist to the Government of Manitoba, and author of "Wild Animals I have Known," contains seven full-page illustrations, among them a frontispiece in color, and numerous marginal illustrations from drawings by the author. Except that the shade of green selected for the prevailing color through the book is a trifle too much on the sage, the effect of the volume is artistic enough to delight the eye of any book-lover. The marginal drawings are especially effective. The designs for title-page, cover, and general make-up, and also the literary revision, were done by Mrs. Grace Gallatin Seton-Thompson. (Scribner, \$1.50.)

Prue and I, by George William Curtis, in a new edition, is a new evidence of the undying interest in a classic which cannot be too many times reproduced. The frontispiece is a portrait of the author. The three illustrations are by Henry Hutt, whose name does not appear on the title-page. It should, for the drawings are entirely in the spirit of the text. (Harper, 50 c.)

Stalky & Co., the Rudyard Kipling stories reprinted from *McClure's Magazine*, tells of boys, and not very nice boys, with their slang, their pranks, their mischievousness, and their very occasional nobility. The slang outweighs the nobility. There is no end of it. (Doubleday & McClure Co., \$1.50.)

In **The Voyage of the Pulo-Way**, by Clinton Dawe, a young English clerk leaves his stool in a Hong Kong counting-house to fight pirates and win gold, glory, and a bride. It is a vastly exciting story to those who are easily excited. (Fenno, illus., \$1.25.)

A Jersey Boy in the Revolution, by Everett T. Tomlinson, is a soberly and well-told story of such adventures of Revolutionary times in New Jersey as might interest the boys of to-day. Most of it is based on fact and has been taken by the author from early records. (Houghton, Mifflin & Co., illustrated, \$1.50.)

In **Miranda of the Balcony** the author, A. E. W. Mason, gives us a tale in which love and looting, death and detectives, are hopelessly mixed and yet in rather an interesting sort of way. Miranda knows that the villain is a villain from the first, and is altogether an extraordinary young woman. Some of the dialogue is of more than average value. (Macmillan, \$1.25.)

The Sunken Bell, an English version of Gerhart Hauptmann's now famous fairy play, "Die versunkene Glocke," by Charles Henry Meltzer, gives us in excellent shape a work that has filled Germany with delight. The translator's share is done with evident love and rare good taste. An interesting sketch of Hauptmann serves as an introduction to the play. (Doubleday & McClure Co., illus., \$1.00.)

Rosalba is a young woman whose creator, "Olive Pratt Rayner," carries her through a variety of more or less trying and interesting experiences. The career of any woman of artistic taste who has to learn life's lessons for herself is always worth telling, and these sketches may give many an ambitious girl food for thought. (Putnam, \$1.00.)

A Modern Mercenary, by K. and Hesketh Pritchard, deals in diplomacy, geography, finance, morality, and love in rather an involved fashion. It is hard at times to make out why the people introduced behave as they do, but they are all desperately busy and up to their necks in intrigue of the deepest sort. (Doubleday & McClure Co., \$1.25.)

Dorsey, the Young Inventor, by Edward S. Ellis, is the instructive story of a country youth who distinguishes himself by his inventive ingenuity and rescues his father, who is a brickmaker, from business ruin. (Fords, Howard & Hulbert, illus., \$1.25.)

The Jamesons, by Mary E. Wilkins. The quaintly humorous adventures of an aggressive city woman, Mrs. H. Boardman Jameson, who tries to "improve" a New England village. The love affair between her daughter and a village youth forms an undercurrent of charming sentiment in the story. (Doubleday & McClure, 50 c.)

Another edition of **Prue and I** is issued in the Faience Library. The frontispiece is an admirable photogravure of Mr. Curtis, and the introduction is an account of his life, by M. A. De Wolfe Howe. Full-page illustrations by H. C. Edwards. (Crowell, 75 c.)

In the Faience Library also is Hawthorne's **Snow Image and Other Twice Told Tales**, with an introduction by Professor Richard Burton of the University of Minnesota. The illustrations are an etching of Hawthorne, a photogravure of the Great Stone Face, and a picture by Copeland illustrative of the story, "The Devil in Manuscript." (Crowell, red and gold cover, 75 c. each.)

My Uncle and my Curate, by Jean de la Brète, has been translated by James W. Clarkson for the Faience Library. There are eight full-page cuts. (Crowell, red and gold cover.)

Hawthorne's **Blithedale Romance**, the story of Brook Farm, has an introduction by Andrew J. George, of the Brookline High School, and the same portrait of Hawthorne as that in the "Snow Image." The two full-page cuts are by Frank T. Merrill. (Crowell, green and gold cover, 75 c.)

The ingenious imagination of Mrs. Anna Katharine Green has evolved a seventeenth century detective story called **Agatha Webb**. This time a purple orchid, a three-sided dagger, and a baleful-eyed young woman are prominent in the foreground. Of course suspicion attaches to her. The situations are highly improbable, but the purpose of a good story is achieved, for the interest is sustained. (Putnam, \$1.25.)

Strong as Death, by Guy de Maupassant, is translated by Teofilo E. Comba, with perhaps as much freedom from the French idiom as is possible with the involved sentences of which French authors make use in descriptions. Gallic love-making, with its elaborate expressions, finds a poor equivalent of feeling in English expression. An English-speaking man is not as a rule "filled with ardent joy, profound, fiery," because he has "clasped her"—at least, he is not so filled on paper. (Drexel Biddle, New York, and Truslove & Comba, \$1.50.)

The first of the seven volumes of the Haworth edition of "The Life and Works of the Sisters Brontë" is **Jane Eyre**. There is an introduction of twenty-two pages by Mrs. Humphry Ward, a facsimile of the title-page of the first edition, a photogravure of Frederick Walker's water-color drawing of Rochester and Jane Eyre, and eight views of places described in the novel, reproduced from photographs. The book is large and heavy, otherwise it is more than satisfactory. The frontispiece is the familiar Richmond drawing of Miss Brontë. (Harper, \$1.75.)

In **The Bronze Buddha** Cora Linn Daniels deals with "A Mystery." An idol of an ancient East Indian temple has been lost during an insurrection. The search for it is the theme of the story, and the idol and an East Indian prince are the heroes. The mysticism of the East is transplanted to New York and to a Western city, where the scene is laid. The highest English officials of the various departments of India have vouched for the accuracy of the details in the book. (Little, Brown & Co., \$1.50.)

Bob; the Story of Our Mocking Bird, by Sidney Lanier, illustrated with photographic color plates after nature, and printed in large italic type with borders in green, makes a very attractive holiday book for lovers of birds. "Bob" is a veritable portrait of an individual bird, and, as such, is sure to become a pet book with its readers. The plates are excellent examples of color printing. (Scribner, \$1.50.)

Ben Hur, by General Lew Wallace. This new edition appears with the marginal illustrations by William Martin Johnson, and an illuminated pale green cover. In a small, very oblong form, "The First Christmas," extracted from General Wallace's romance, makes its appeal to the holiday public in a cover of blue and silver, and with a frontispiece showing the Jaffa Gate of Jerusalem. (Harper, \$4.00.)

In **The Deep Woods**, by A. B. Paine, contains new stories by the Story Teller about Mr. Crow and Mr. Possum and their numerous friends and acquaintances, notably "The Story of the C. X. Pie," and "Mr. Turtle's Thunder Story." The pictures by J. M. Condé are the best things of their kind since F. S. Church's illustrations to the first edition of "Uncle Remus," and are likely to make the volume one for the collector. (Russell, \$1.25.)

Silas Marner, by George Eliot, in a new edition, has many illustrations after pen and ink drawings by Reginald Birch, and a handsome cover in olive and gold. It is a desirable edition. (Dodd, Mead & Co., \$2.00.)

Near the Throne, by W. J. Thorold, is a romantic novel realistically illustrated with half-tones from photographs taken by G. G. Rockwood. Messrs. James K. Hackett, Theodore Babcock, Frank Mordaunt, and T. B. Bridgeland, have posed for these illustrations, with Miss Corona Riccardo and Miss Mary Manning, in the female rôles. The scene is laid in Cairo and the costumes are picturesque. (Meyer Bros., \$1.25.)

The Log of a Sea Waif, by Frank T. Bullen, is an account of his first years at sea, of hardships and wrecks, and of the life of Jack ashore, on leave, and while looking for a ship. Strictly speaking the book is biography, not fiction, but the romance of the utterly unknown life gives the book the attraction of a work of the imagination for the benighted landlubber. (Appleton, \$1.50.)

Julian the Apostate, by S. Mereshkovski, translated by Charles Johnston, is a historical romance of the Roman Emperor who deliberately set to work to lead the world back from Christianity to the gods of ancient Rome. He died in battle before his plans could be carried out, but during the eighteen months of his reign he showed that his campaign of reaction had been skilfully matured. As an enigma of history he stands, perhaps, alone, and as such offers an unrivalled opportunity to the historical novelist—an opportunity so great, in fact, that one wonders at its neglect by writers of fiction these many years. (Altemus.)

The Scarlet Woman, by Joseph Hocking. Eugene Sue was the first to employ the Jesuits in fiction, in his "Wandering Jew," a book whose success can hardly be appreciated by the present generation. Mr. Ernest Seton Merriman, too, has employed them in one of his novels, the scene of which is laid in France. Mr. Hocking, however, has chosen England itself, and, of course, Ireland, for the scenes of the dangerous plots of his traditionally crafty and unscrupulous Jesuit. He is, we believe, quite serious in his warning against the dangers that threaten England from the "Scarlet Woman," which is, of course, the Church of Rome, but we doubt if he will make much of an impression on his countrymen. The time for this kind of thing is past. In justice to him we should add, however, that he has written a readable story. (Routledge.)

Our Lady of Darkness, by Bernard Capes, like Dickens's "Tale of Two Cities," is a tale of the French Revolution and of England; the story opens in the latter country, whence it proceeds to Belgium, and thence to France. The reader will readily see in his mind's eye the *mise-en-scène*, the tumultuous crowds, the dangers, the possibilities of a story of that troublous period, which may well be used time and again without growing stale to the taste. (Doubleday & McClure Co., \$1.50.)

Tales of the Telegraph, by Jasper Ewing Brady. A notable development of present-day fiction is the awakening of new writers to the survival of romance in modern, apparently prosaic conditions. Most of them draw upon their own experiences, and among them must be counted Mr. Brady, who tells of the telegraph operator's life in the west that is already of the past, of Indians, pool-room "beats," the work of the operator in the service of the railroad, of train robbers, commercial work, and military telegraphy. Mr. Brady puts after his name the honorable credentials, "First Lieutenant 19th U. S. Infantry, and late Captain Signal Corps, U. S. V." (Doubleday & McClure, \$1.25.)

Pastels of Men, by Paul Bourget, translated by Katharine Prescott Wormeley. M. Bourget is decidedly no longer one of "les jeunes" in France, nor can his vogue be said to have been of long duration in this country. He is always worth reading, however, to the serious student of French literature, and that he is still read by him is proved by this new edition of his well-known bundle of psychological studies, in which, for once, he deserted woman for man. (Little, Brown & Co., \$1.50.)

Fables in Slang, by George Ade. Ever since the publication of "Artie," which is a little classic of true humor in its own peculiar sphere, Mr. Ade has shown himself an indefatigable writer, whose industry does not seem to harm the quality of his work. This is his fourth volume, of which little needs to be said, since at least some of these fables must be known to all readers of the daily papers. (Stone, \$1.00.)

The White King of Manoa, by Joseph Hatton, deals with the England of Elizabeth and the bold ventures of Raleigh and his men in the new world. The hero wanders away from his companions on the Orinoco, and reaches the domain of the Inca of Manoa, whose daughter he marries, and over whose people he rules for many years, leading them in their struggle for independence against the Spanish invader. Raleigh plays a large part in the book, his career being told to its fateful ending. The historical element, indeed, fully balances the romance of the hero's story. (Fenno, \$1.25.)

The Last Rebel, by Joseph A. Altscheler, is not, like this author's former books, a historical novel, but an ingenious bit of romance. The hero, who tells his story in the first person, is lost in the mountain regions of Kentucky, and there finds, in 1896, the "Last Rebel," a Confederate colonel, who commands a little post, Fort Defiance, and still hoists over it daily the stars and bars. The lost Yankee is made a prisoner of war, and finds love in his prison. (Lippincott, \$1.25.)

Postle Farm, by George Ford, is a new version of the old, ever-fresh theme, so essentially English, of the gentleman who falls in love with the low-born maid. King Kophetua never dieth. The scene of the tale is Devonshire, made famous by Blackmore, Phillpotts, and "Zack"; the intrigue deals with the struggle between pride and love, but the *dénouement* is a surprise. (Dodd, Mead & Co., \$1.25.)

Honor of Thieves, by C. J. Cutcliffe Hyne, demonstrates once more that an old plot can be used over again by a clever, resourceful author. The ship-owner who deliberately plans to scuttle his ship and pocket the insurance is old; Mr. Hyne gives a new twist to his devilish plan, and adds to the ship's element of danger a threat of the anarchist's bomb, handily utilized by the scoundrel engineering the plot. Mutiny at sea is old; the author gives it all the breathless suspense of novelty. In short, from first to last the reader is kept occupied and anxious to know future developments. Then, Captain Kettle is an interesting personage. He reappears in these pages. (Fenno, \$1.25.)

A Bundle of Yarns, by Fred W. Shibley, presents, with unvarnished realism, the pleasures, escapades, and adventures of the young men of rural communities. They are gawky, no doubt, but fit well in their own domain, and are unquestionably amusing. (Providence, H. Gregory, \$1.25.)

The Island, by Richard Whiteing, was first published in this country several years ago, and has now been reissued, with revisions and two entirely new chapters. While this new edition is undoubtedly directly due to the success of Mr. Whiteing's "No. 5 John Street," the book was well worth republishing on its own merits, for its irony, its satire on nineteenth-century civilization, is as keen and as polished as in the later story. (Century Co., \$1.50.)

Sir Tommy, by Frank Dunlap Frisbie, is a kind of weak replica of Van Bibber; only, Van Bibber did not possess a dark-blue plush photograph album. Also, Mr. Frisbie is not a Richard Harding Davis. His workmanship reminds us somewhat of the stories which the late Eugene Field maliciously ascribed to a budding Chicago genius in "Culture's Garland." (De Wolfe, Fiske & Co.)

The Marble Faun, by Hawthorne (Roman edition), is in two pretty volumes, bound in white and gold, and illustrated with numerous half-tone plates of the pictures, statues, and buildings mentioned in the book. They are put up in a cloth-covered case. (Houghton, Mifflin, \$3.00.)

Rip Van Winkle, by Washington Irving, with an introduction by Joseph Jefferson and a frontispiece by C. M. Relyea, is one of the latest additions to the favorite Thumb-nail Series. Another is **The Meditations of Marcus Aurelius**, with reproductions in tints of Roman medals. (Century Co., each \$1.00.)

Mrs. Leicester's School, by Charles and Mary Lamb, appears in a new dress, with pretty pictures by Winifred Green, in the Kate Greenaway manner, and printed in bright tints. The cover has a border design of apple-blossoms. (Macmillan, \$2.50.)

The Only Way: A Tale of Two Cities, by Charles Dickens, has a frontispiece in colors, after Fred Barnard, and numerous half-tone illustrations. Though the print is small, this is a very readable and really desirable edition. A synopsis of the play is prefixed. (Russell, cloth, 50 c.; paper, 25 c.)

Their Silver Wedding Journey, by W. D. Howells, appears in two volumes, bound in silvered cloth and adorned with numerous full-page illustrations and headpieces. (Harper, 2 vols., \$5.00.)

Cupid and the Footlights, by James L. Ford, illustrated by Archie Gunn, is produced as a series of letters and newspaper cuttings relating to the amours of one Jack Winchester, of New York, with Miss Kitty Mallon, of Utica, and other young ladies more or less stage-struck. (Stokes, \$1.50.)

Hugh Wynne, by S. Weir Mitchell, in the new "Continental" edition of two volumes is adorned with photogravures and other illustrations of the drawings by Mr. Howard Pyle, with photographs of present scenes and reproductions of old prints and manuscripts. (Century Co., 2 vols., \$5.00.)

The Voyage of the Pulo-Way is a record of strange doings at sea, by Clinton Dawe, the author of several previous tales of similar type. The gleam of the pirate's dirk shines on almost every page, notwithstanding which it is not a bad story. (Fenno, illus., \$1.25.)

Saragossa, a story of Spanish valor, translated by Minna Caroline Smith, is one of a series of historical novels by B. Pérez Galdós, who has been called by his admirers the Walter Scott of Spain. There is plenty of movement and vigor in the story. The siege of the Spanish town by Napoleon forms the background of a rather pretty romance. (Little, Brown & Co., \$1.50.)

The Dear Irish Girl, by Katharine Tynan, is a simple tale of a girl who is neither very dear nor very Irish, although her name is Biddy. A misunderstanding makes Biddy miserable for 295 pages out of 312, but of course Biddy's constancy has its reward. (McClurg, \$1.50.)

W. Clark Russell's **A Voyage at Anchor** is an account, told in the author's well-known breezy style, of what you may see and what a good time you can have by simply anchoring your craft in some safe nook in the English channel and keeping your eyes and ears open. Mr. Russell's particular nook did not prove quite safe, but a wreck or two is a small matter to this veteran. (Appleton, \$1.00.)

Dracula, by Bram Stoker, is a most weird and gruesome tale, in which those who love to sup upon horrors will find material for a dozen hearty meals. Count Dracula, the human vampire, is a fiend fit to make the blood of the most hardened horror-lover run cold. The mixture of nineteenth-century fact with mediæval fancy is cleverly done. (Doubleday & McClure, \$1.50.)

Considering the fascination that brass buttons and waving plumes have for the fair sex, it is surprising that there are not more books such as **Loyal Hearts and True**, by Ruth Ogden,—a woman's story, nicely told, of how things go on in Cuba and on board of our warships, related for the benefit of children. (Stokes, illus., \$1.50.)

A sumptuous reprint of Lever's **The Knight of Gwynne** is always something to rejoice over. The edition is in two handsome volumes, with all the "Phiz" illustrations. (Little, Brown & Co., illus., \$1.00.)

Reynard the Fox, the renowned apologue so much better known in Germany, thanks to Goethe, than in this country, has been clad in English dress by John Storer Cobb. The origin, and even the exact meaning of much of the poem, are still matters of doubt and interesting study. (Dumrell & Upham, illus.)

Mrs. Burton Harrison's study of old New York bears further fruit in the shape of **The Circle of a Century**, a story of the town in times of hardship and of glory. The doings of 1789 find their echo in the life of to-day in rather interesting fashion. (Century Co., \$1.25.)

The Strange Story of Hester Wynne is a tale of midnight marriage, mystery, and much tribulation, told by G. Colmore in a fairly sober manner. Its scenes are laid in England. (Appleton, \$1.00.)

A Widower and Some Spinsters is a collection of short stories contributed to magazines and newspapers by the late Maria Louise Pool. Most of them are of slight texture, but bear the impress of Miss Pool's humor and deft handling. A sketch of Miss Pool's life, by Dr. A. M. Hale, and some portraits add greatly to the value of the volume. (Stone, illus., \$1.00.)

Red Pottage, by Mary Cholmondeley, is a novel without the slightest melodramatic leanings, and yet rather absorbing for all that. Tears are more frequent perhaps than laughter, but what veteran novel reader will complain of that? (Harper, \$1.50.)

Gaboriau's famous romance, **File No. 113**, has been translated once more, this time by George Burnham Ives. The story is as exciting to-day as it was thirty years ago, and is one of the best of its type. (Little, Brown & Co., \$1.50.)

Some rather impossible English children appear in **The Story of the Treasure Seekers**, and do a variety of impossible things, according to E. Nesbit, their sponsor. (Stokes, illus., \$1.50.)

From Kingdom to Colony, by Mary Devereux, is a young people's romance with a strong tinge of colonial history. If our boys and girls do not know more than their fathers and mothers about the days when the Redcoats were obnoxious, it will not be the fault of a host of scribblers. (Little, Brown, illus., \$1.50.)

Arizona, Augustus Thomas's stirring drama that has already taken Chicago by storm, is published in attractive book form with a cover design by Remington and pictures of the actors and actresses who first produced the play. (Russell, \$1.25.)

The Nabob, by Alphonse Daudet, translated by George Burnham Ives, and provided with an introduction by Brander Matthews, forms Volumes III. and IV. of the new, uniform edition of the great Frenchman's works now in course of publication. Besides its enduring beauty as a work of literary art, "The Nabob" will remain notable as a brilliant study of the Third Empire, when Morny was still alive and a now famous actress made her *debut*. The book is powerful, too, a chapter from life with its sunshine and clouds. (Little, Brown, \$1.50.)

Anglomaniacs, by Mrs. Burton Harrison, is a new edition of this author's best story, with Mr. Gibson's illustrations published with it in book form for the first time. (Century Co., \$1.25.)

The Adventures of a Tenderfoot, by H. H. Sauber, is a book of roughly told adventures of rough life, and is roughly illustrated. (Whittaker & Ray, \$1.00.)

FOLK-LORE

Canadian Folk-Life and Folk-Lore, by William P. Greenough, with illustrations by Walter C. Greenough, has received unstinted praise from the Canadian press. Most of the songs are French-Canadian and are marked by a delightful vein of poetry and humor. The illustrations in half-tone and photo-etching are a valuable feature of the book. (Taylor, \$1.50.)

Animal- and Plant-Lore Collected from the Oral Traditions of English-Speaking Folk, by Fanny D. Bergen, is a most comprehensive selection, comprising notes on amulets and charms, omens, weather signs, incantations, and the especially curious subject of folk-medicine. All have been collected in America, but in regions as far apart as Kansas and Labrador; they are all, presumably, of European origin. It is a book for the student rather than for the general reader, but the latter will find much that is interesting. (Houghton, Mifflin, \$3.50.)

Annancy Stories, by Pamela Colman Smith, are Jamaican folk-lore stories, illustrated by the author. Mr. Thomas Nelson Page has written an appreciative preface. The cover is printed in colors. (Russell, \$1.50.)

Bluebeard: A Contribution to History and Folk-Lore, by Thomas Wilson, LL.D., is the outcome of the author's residence as United States Consul at Nantes and his interest in folk-lore and popular tales. He obtained access to the original documents of the trial of Gilles de Retz, the original of Perrault's Bluebeard, and he has brought together all the facts that he could lay hold of concerning him and his crimes. An interesting bibliography is added. The illustrations are from ancient buildings connected with the story. (Putnam, \$1.75.)

HUMOROUS

In Laughland, by Henry Mayer, will introduce those book-readers who do not see the comic papers to a new dispenser of fun. Mr. Mayer's drawings in black and white deal with the old, old jokes about the clever dentist, extraordinary inventions, comic archeology, and the like, but in a novel spirit. (Russell, \$1.76.)

The Funny Side of Politics, by George S. Hilton, explains itself. It contains the amusing things that have been said about the Constitution, Political Parties, the Tariff Question, the Silver Question, Internal Improvements, Civil Service Reform, and Office Seekers and Holders. The extracts are entertaining because of their fallacious reasoning or because of the anecdotes, many of which might be useful to "orators" in these days of stump-speaking. The book has a serious side, the impartial statement of the tariff and silver questions. It has been in course of preparation for fifteen years, from the Congressional Record, and from pamphlets and newspaper clippings dating before 1859. (Dillingham, \$1.25.)

In the Hearts of His Countrymen, by F. P. Dunne, gives chapters on Rudyard Kipling, Lord Charles Beresford, the Grand Opera, Keeping Lent, "Cyrano de Bergerac," and "The Jabberwocky of the Rennes Court-Martial" as it was reported in America and England. Mr. Dunne's second book is just as good as the first. That is saying much in these days of decadent authors. (Small, Maynard & Co., \$1.25.)

Kemble's Sketch-Book is a new gallery of his amusing "coons," drawn, apparently, directly from nature and issued without the usual legends, which would be superfluous in this place. We see the colored cook bearing in her *chef d'œuvre* in the shape of a huge pie; a Cape Cod fisherman in oilskins and sou'wester; a negro pickaninny with his slice of watermelon, to be met with everywhere and at any time. The irrepressible conflict in the South is suggested by a picture of a Kentucky mountaineer with his gun, and one on the next page of an unlovely type of female poor white and her neglected farm. But most of the pictures are, as usual with the artist, of happy, smiling darkies. (Russell, \$1.25.)

Hits at Politics, by W. A. Rogers, is a collection of the most amusing cartoons contributed by the artist to *Harper's Weekly*, *Life*, and other publications for several years past. It is not too much to say that they are the best worth preserving in their kind. (Russell, \$3.50.)

The following is characteristic of the text of **Peter Newell's Pictures and Rhymes**: "'Now if the fish will only bite we'll have some royal fun.'" And do fish bite? The horrid things! Indeed, I'll not catch one.'" In the pictures, however, lies the chief delight of this book, though the rhymes often add greatly to the humorous effect. (Harper, \$1.25.)

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Acrobatic Animals, by Frank Verbeck, is a collection of humorous and grotesque animal pictures which do not need any text in order to answer their purpose, which is to provoke a laugh. The cover is printed in colors. (Russell, \$1.25.)

JUVENILES

The Return of the Fairies, by Charles J. Bellamy, makes the little folk think and talk in the modern way. There are six stories, each illustrated in pen and ink by Mr. Charles W. Reed, and each provided by the author with an unexceptionable moral. Mr. Bellamy, we may add, is a brother of the author of "Looking Backward." The cover is a pretty one in blue, white, and gold. (Little Folks Publishing Co.)

Lilliput Lyrics, by W. B. Rands, contains a collection of childish verses selected in part from a former volume by the author, in part from various English magazines. The chief interest to children and others will be in the illustrations by Charles Robinson, which show a graceful fancy and clever handling. The cover has a design in gold and colors. (John Lane.)

The Goliwog in War, by Florence K. Upton, is a nonsense book full of colored pictures of doll soldiers in British regimentals and of facile verses printed in brown ink. (Longmans, Green, \$2.00.)

Gallant Little Patriots, by Maud Humphrey, has numerous full-page plates in color showing children playing soldier, first aid to the wounded, and the like. They are accompanied by stories and verses by Mabel Humphrey. (Stokes, \$2.00.)

Indian Child-Life, pictured by E. W. Deming, with text by Therese O. Deming, has the merit of decided novelty. Many of the pictures are in colors and depict such moving scenes as a breakfast with a bear cub, an attack on a canoe, antelopes interviewing a papoose, and cave-dwellers training their pet dogs. (Stokes, \$2.00.)

The Hero of Manila ("Young Heroes of Our Navy Series"), by Rossiter Johnson, is a boy's history of Dewey, including his pugnacious youth in Vermont, his experiences under Farragut, and his exploits in the Philippines. Illustrated by B. West Clinedinst and others. (Appleton, \$1.00.)

In Rhymes and Jingles, by Gertrude E. Heath, the fare served up for the little ones is of very unequal quality. "Princess Tiny-Mite" and "The Bird and the Wires" are rather delicate and winsome conceits; but we can scarcely say the same of all this writer's flower-fancies, many of which seem to us exaggerated and tasteless. (The Editor Publishing Co., Cincinnati.)

Little Leather Breeches and Other Southern Rhymes, by Francis P. Wightman, is a novel collection of Southern folk-songs, street cries, and plantation ditties, illustrated with quaint drawings which run through the text and are printed in colors. The songs are well selected, and many of them are characteristically humorous. (J. F. Taylor & Co., \$2.00.)

The Adventures of a Freshman, by Jesse Lynch Williams, with illustrations by Fletcher Ransom, is a rattling good story to give to the youths who are preparing for college. It will tell them what to expect, teach them much that will be of service to them in the first weeks of their freshman year, and will entertain them capitally withal. Mr. Williams's freshman is a boy from the West who has come East to work his way to college. Study, recreation, athletics, are all touched upon. (Scribner, \$1.25.)

The Herder and His Hermit, by Charlotte M. Yonge, deals with the troublous days of the Wars of the Roses, when for those on the border still another danger threatened from the North. Miss Yonge begins with the meeting of her hero and heroine—the former a youth of good family hiding from the enemy in a swineherd's hut. Miss Yonge has her audience among the young, which will not be disappointed in this new story. (Whittaker, \$1.25.)

The Fugitive, by John R. Spears, is a tale of the sea. It is a story of mutiny, shipwreck, and gold, of a castaway among the African negroes, his rescue by a slaver, the latter's capture by an American man-of-war, and a race home. Mr. Spears gives full measure of derring-do, but his story is wholesome. (Scribner, \$1.50.)

Beck's Fortune, by Adele Thompson, is a "story of school and seminary life," specially intended for girls. The heroine is an orphan who at the death of her miserly grandfather finds herself in possession of what seems to her a fortune. After some humiliating attempts at playing the fine lady, she is put on the road to culture by the guardian she has chosen for herself, whom she ultimately marries. The school-life and the development of the girl's character and mind occupy the greater portion of the story. (Lee & Shepard, \$1.50.)

The Square Book of Animals, by William Nicholson, with verses by Arthur Waugh, contains some of the best of modern color-printing. But three colors are used, brown, black, and red, yet there are few artists who can do more with all the resources of the palette. Though issued at a popular price this is in the truest sense a book for lovers of art. (Russell, \$1.50.)

Margaret Thorpe's Trial, by Lucy C. Lillie, has been written for a somewhat older class of girls than the one this author has appealed to in her earlier books. As the Germans so tersely express it, it is a story for *die reifere Jugend*. Margaret Thorpe's loyal devotion to her older sister is its theme, her unselfishness and spirit of self-sacrifice being brought out the stronger by that sister's egotism. The pearl of great price is found by a man worthy of her, and the tale ends with the sound of wedding-bells almost within hearing. (Dodd, Mead & Co., \$1.25.)

Iron Heart, War Chief of the Iroquois, whose story is told by Edward S. Ellis, had the good fortune of living in the days of the famous confederation of the Six Nations. Consequently he is a heap big Indian, indeed, and quite in his element in the pages of this story, as the Iroquois had dug up the war hatchet—ugh!—just as the story begins. There is also a remarkable scout, and a party of young palefaces. In short, Mr. Ellis knows that the redskin, the pathfinder, and the wilderness still have charms for our boys. (Coats.)

Sleepy-Time Stories, by Maud Ballington Booth, joins on its title-page to the honored name of its author those of Mr. Depew, who furnished an introduction, and Maud Humphrey, who contributes the pretty illustrations. The stories are of children and flowers and butterflies and other beautiful things. (Putnam, \$1.50.)

Katooticut, by C. F. Carter, with illustrations by J. M. Condé, is especially recommended by the author to boys, as it contains some useful hints on the formation of stock companies and snowballs, and to girls because it shows forth the evil consequences of covetousness and speculation. Nevertheless, if such things did not exist there could not be any such delightful story about them. This cheerful moral the pictures of supernaturally wise or foolish animals are calculated to enforce. Mr. Condé's roosters, cats, dogs, owls, and elephants are worthy of their ancestry, and might perhaps trace their pedigree back to Æsop. (Russell, \$1.50.)

The Night before Christmas, by Clement C. Moore, gives the well-known little poem, with clever illustrations in black and white by J. C. Chase. It has a cover with a picture of our old friend, Santa Claus, printed in black and red. (Brentano, 50 c.)

Mother Duck's Children, by Gugu, is a big book of dainty color pictures, with rhymes by Mr. Arthur Waugh interspersed. (Russell, \$1.50.)

Songs of the Shining Way, by Sarah Noble Ives, with pictures by the author, is a pretty book for children, something like Stevenson's "Child's Garden." Both pictures and verses are graceful and interesting. (Russell, \$1.25.)

The St. Nicholas Christmas Book includes within its covers, illuminated with Christmas-tree candles, tales by Mary Mapes Dodge, Kate Douglas Wiggin, and Mary E. Wilkins, and pictures by Ella Condie Lamb, Reginald Birch, and George Wharton Edwards. (Century Co., \$1.50.)

The Brownies Abroad, by Palmer Cox, recounts the adventures of these preposterous persons on board the steamship, at the "Zoo," at Flodden Field, on the Appian Way, and on their century run. The cover is in colors. (Century Co., \$1.50.)

Father Goose, His Book, by L. Frank Baum, with pictures by William W. Denslow, may never attain the popularity of the ancient Mother Goose, but it will not be because he does not deserve it. Pictures and text are printed in colors for the most part on a grey ground. (Chicago, Hill, \$1.25.)

Mother Goose, with 250 pictures by F. Opper, is a good companion for the above, though the pictures, with the exception of the frontispiece, are in plain black and white. (Lippincott.)

Old-Fashioned Fairy Tales contains many of the old favorites by Mme. d'Aulnoy, Charles Perrault, and others, with some hundreds of selected illustrations. (Little, Brown & Co., \$1.00.)

April Hopes, by Mary Baker-Baker, are hugely funny pictures of the Convivial Lion introducing a very particular friend of his to the supercilious Handsome Lion, of the infant sea serpent in its cradle, which is a sunken steamer, and other compositions too numerous to mention. The cover has a hippopotamus utilized as a sandwich-man. (Russell, \$1.25.)

In Boys and Girls of the Philippines, and Around the World, the authors, Stella W. Carroll and Harriet L. Jerome, act as guides to a party of young people through Alaska, Mexico, Norway, Cuba, the Philippines, the Sandwich Islands, and a lot of out-of-the-way places, telling many things of interest, and, better still, showing a number of interesting pictures. (Morse Co., illus., 60 c.)

A children's story called **The Island Impossible** gives a pleasant account of maple-sugar making, lighthouse-keeping, and hop-picking, in the course of which the author, Miss Harriet Morgan, shows how young folks can see much without going far from home. (Little, Brown & Co., illus., \$1.25.)

In **The Young Puritans in Captivity**, Mrs. Mary P. Wells Smith tells the story of some children's experiences during King Philip's War, making it serve as an interesting lesson in Indian manners and customs. (Little, Brown & Co., illus., \$1.25.)

Blue and White, by Elbridge S. Brooks, is a fair example of the revolutionary tales of which our boys never seem to tire. The Hickey plot against Washington serves as a background. (Lothrop, illus., \$1.50.)

Bruno is the biography of a pet dog by his admirer, Byrd Spilman Dewey. The army of dog-lovers will find some things to laugh and cry over between its covers. (Little, Brown & Co., 75 c.)

If Mr. George A. Henty does not know how to tell a story that boys want to hear, it is useless for anyone with less experience in this line to hope for an audience. In **The Brahmins' Treasure** he has his customary success. Most adult readers will be reminded of "The Moonstone," but the book is not for them. (Lippincott, illus., \$1.00.)

An Unknown Patriot is a pleasantly told story of colonial times, in which figure Washington, Burr, Tryon, and other dignitaries of the time. Boys will thank Frank Samuel Child for making known this patriot's services to his country. (Houghton, Mifflin, illus., \$1.50.)

Dorothy and Her Friends is another of the pleasant books about children to which Ellen Olney Kirk has accustomed her young readers for a good many years past. May these youngsters never grow up! (Houghton, Mifflin, illus., \$1.25.)

A Flower of the Wilderness, by Miss A. G. Plympton, is a tasteful but very slight child's story of colonial times, of chivalry and patriotism. (Little, Brown, \$1.25.)

Roses is a children's story by Amy Le Feuvre, whose mixture of sentiment, natural history, and theology may be pleasing to some people. (Ketcham, illus., 75 c.)

The Beacon Prize Medals and other Stories, by Albert Bigelow Paine, are twenty-five tales of boys and girls who displayed heroism of one kind or another in ways not generally thought to be heroic. They are well told. (Baker & Taylor Co., illus., \$1.25.)

MISCELLANEOUS

Stories of Great National Songs, by Col. Nicholas Smith, is a history of "Yankee Doodle," "Hail Columbia," "The Star Spangled Banner," "My Country 't is of Thee," "Columbia, the Gem of the Ocean," "John Brown's Body," "The Battle Hymn of the Republic," "Marching through Georgia," "Maryland, my Maryland," "Home, Sweet Home," "Dixie Land," "God Save the Queen," "The Marseillaise," "The Watch on the Rhine," and other songs. There are twenty illustrations, most of them portraits, one of them Willard's "Yankee Doodle." The book contains much carefully prepared information. The paper is poor. (The Young Churchman Co., New York, 12mo, \$1.00 net.)

Chafing-Dish Recipes, by Mrs. Olive A. Cotton, is a useful little book containing practical suggestions as to cooking soups, sauces, oysters, clams, meats, fish, etc., in a blazer. A history of the chafing-dish forms the preface. Such a book would be helpful to an amateur cook or a bachelor maid. It is a long book durably bound in green. (A. Mackel & Co., New York, 168 recipes, 75 c.)

Nugget collectors will welcome a new volume of "bits of ore from rich mines." This little green book is made up of patriotic sayings of Franklin, Washington, Jefferson, Webster, Lincoln, and Beecher, gathered by John R. Howard. A Boston paper encourages the nugget gatherer to continue uninterruptedly on his way, therefore the habit of storing lumps of educational, patriotic, and philosophic wisdom must be a good thing. (Fords, Howard & Hulbert, 40 c.)

The South African Question, by Olive Schreiner, an English South African and the author of "The Story of an African Farm" and "Dreams," presents the perplexing problem of the Transvaal from the point of view of a lover of England and of Africa. She says that under the roughest exterior of the upland country Boer lies a nature strangely sensitive and conscious of personal dignity. She advocates franchise for newcomers to Africa who permanently connect themselves with the country. (Sergel, \$1.00.)

The Narragansett Friends' Meeting in the 18th Century, by Caroline Hazard, is an interesting chapter of Quaker beginnings in Rhode Island, expanded from a paper read before a historical society in that State. (Houghton, Mifflin & Co., \$1.50.)

Old Clocks and Watches and their Makers, by F. J. Britten, is a recasting of a former book with much additional information, especially about details of modern construction, and some new illustrations. The work is, now, probably the most complete on the subject. It runs to just 500 pages and the illustrations are numerous and good, and there is a long alphabetical list of defunct watch- and clock-makers who had achieved distinction in some branch of their art. (Imported by Scribner, \$3.00.)

Romances of Roguery: An Episode in the History of the Novel, by Frank Wadleigh Chandler, to be completed in two volumes, will contain a study of the origin, rise, and decay in Spain of the romance of roguery,—or, as it is more commonly called, the picaresque novel,—and of its influence and development beyond the peninsula, in France, Germany, Holland, and England. The first volume, now ready, deals with the first part of the subject, the picaresque novel in its native land. (Columbia University Studies in Literature Series, Macmillan, \$2.00.)

The Augustan Ages, by Oliver Elton (Periods of European Literature Series), covers, roughly speaking, the second half of the seventeenth century,—the period of Fénelon, Mme. de Sévigné, La Bruyère, Perrault, La Fontaine, Corneille, Racine, Boileau, and Molière in France, of Hobbes, Locke, Newton, Milton, Dryden, Butler, Etheridge, Wycherley, Addison, Swift, and Pope in England. The book contains also studies of the literatures of Germany, the Scandinavian countries, Holland, Italy, Spain, and Portugal during the same period. (Scribner, \$1.50.)

The Burrows Bros. Co.'s **Catalogue of the Best Books** is a valuable reference book for the bookseller, editor, or bookbuyer. (25 c.)

The History of the European Fauna, by R. F. Scharff ("Contemporary Science Series") is meant as an aid to zoologists and geologists in collecting materials for a more comprehensive study of the history of European animals. The author has aimed at giving all that is known and can aid in furthering the study of the geographical distribution of species. (Scribner, imp., \$1.50.)

The Evolution of General Ideas, by Prof. Th. Ribot, has been translated from the French, with the author's permission, by Frances A. Welby. The principal aim of the book is to study the development of the mind as it abstracts and generalizes, and to show that these two operations exhibit a perfect evolution. The book is exclusively a psychological study, and all that relates to logic, the theory of knowledge, and the first principles of philosophy has been rigidly excluded. (Open Court, \$1.25.)

The Hostess of To-Day, by Linda Hull Larned, is a fascinating cook-book, in which the æsthetics of serving a meal find prominent place. In these days a cook-book must be admirably done to deserve the attention this one will undoubtedly attract. (Scribner, illus., \$1.50.)

Both those who believe that it is of vital import whether or not Jonah was swallowed by a whale, and those who look upon the story merely as a curiosity, will find much to interest them in **Jonah in Fact and Fancy**, by Edgar James Banks. Dr. Lyman Abbott furnishes an introduction. (Ketcham, 75 c.)

Cissie Loftus: An Appreciation, contains a number of pictures of the clever mimic. The prose and poetry of the book, it is needless to say, are in a discreetly laudatory vein. (Russell, 50 c.)

The Standard Opera-glass is the unprepossessing title of a useful book by Charles Annesley, containing "the detailed plots of one hundred and twenty-three celebrated operas." Those unfamiliar with music will find this volume of the greatest service as a guide,—to be used as the Lambs' "Tales from Shakespeare" are used. Musical people will find it full of reminiscent charm. (Brentano, \$1.50.)

POETRY

The dark felicity of the title, **The City of Dreadful Night**, is doubtless not unknown to many readers. But owing, perhaps, to the crass philistinism which can abide nothing deemed "pessimistic," comparatively few readers have followed this Dantean poet and spiritual wanderer through the strange dark shadow-land of his marvellous creation, where the burden is ever

"Still I strode on austere;
No hope could have no fear."

This republication of the works of James Thomson is accompanied by a critical and appreciative introduction from the editor. (McClurg, \$1.25.)

The Two Tragedies of Seneca here translated by Ella Isabel Harris are "Medea" and "The Daughters of Troy." The rendering is excellent; so also is the translator's careful introductory study of the influence which these tragedies have had upon English drama. (Houghton, Mifflin & Co., 75 c.)

Laurel Leaves, by Robert Wilson, is a collection of sonnets and lyrics. Serious thought and sonority of metrical movement here sometimes degenerate into mere dullness and monotony; but an "Ode to America," midway in the volume, contains some vigorous lines that quicken the reader's flagging interest. (Constable & Co., 5s.)

An Autumn Lane, by Will T. Hale, is a collection of verse which runs the gamut of dialect variation, from Scotch and Old English to the vernacular of Riley. In truth the poet's allegiance is somewhat too loudly proclaimed. Alas, poor Milton! alas, poor Keats! (Pub. House M. E. Ch., Nashville, \$1.00.)

Lucifer, a Theological Tragedy, by George Santayana. The "woven word," produced in this poet's loom of rhyme, is of a pattern undreamed of by the old masters of the spiritual epic. The combinations of scriptural deity and of mythological divinity (with a *tertium quid* of the medieval speculative demon), all brought into juxtaposition and familiarly argumentative discussion, are—unless we trace their origin to Goethe's "Faust"—of Mr. Santayana's own invention. (Stone, \$1.25.)

For Love's Sweet Sake, edited by G. Hembert Westley, is a collection of "poems of love in all moods." Hood, Longfellow, and Aldrich appear on the list, but a number of heretofore obscure poets are represented among the two or three hundred poems of the volume. We read on the copyright page this statement: "All Right's Reserved. For Love's Sweet Sake." (Lee & Shepard, \$1.50.)

Honey from Many Hives, gathered by Rev. James Mudge, D.D., is an anthology for devotional reading selected from a wide range of authors—from Thomas à Kempis down to Faber and Goulburn of our own day. (Eaton & Mains, \$1.00.)

Standard English Poems—Spenser to Tennyson, selected by Henry S. Pancoast, is a valuable collection of poetry from the Elizabethan Age to the present time. No poems of living authors are included with the exception of Kipling's "Recessional." There are six early ballads, twenty-six Elizabethan songs and lyrics, eight of which are Shakspeare's; thirteen Elizabethan sonnets, six of them Shakspeare's; thirty-seven 17th century songs, including nine from Milton; fourteen poems of the period from Dryden to Thomson; over 265 pages of the time from Thomson to Tennyson, and 100 pages of Victorian verse. (Holt, 577 pp. of poetry, 165 pp. of notes, \$1.50 net.)

Wordsworth's **Sonnets** are issued in the Temple Classics, edited by Israel Gollancz, M.A., with a photogravure frontispiece of the author. (Dent, Macmillan, N. Y., cloth, 50 c.; limp leather, 75 c.)

Sea-Drift, poems by Grace Ellery Channing, contains something more than descriptions of scenery. Almost everything in the book is related to human nature. The group of four poems called "The Woman," as a psychological study of one phase of a woman's life, is worth the price of the volume. (Small, Maynard & Co., \$1.50.)

Kipling's **Barrack Room Ballads** is issued in the Faience Library, with a biographical introduction by Nathan Haskell Dole, and three drawings by W. St. John Harper. The book contains not only the "Ballads," but also the fourteen "Departmental Ditties" and forty-one other poems, including "Recessional." The frontispiece is the most satisfactory of Kipling's portraits. (Crowell, 75 c.)

The Sirens Three, by Walter Crane, is a book of easy verse and decorative fancies in the well-known style of the artist. It is printed throughout in red ink. (Badger, \$1.25.)

In Friendship's Name, by Volney Streamer, is a pretty volume of selections from celebrated poets and prose writers, beautifully printed with very large margins and a dainty cover of Japanese vellum paper. (Brentano.)

Outside of Things: A Sky Book, by Alice Ward Bailey, with pictures by Annita Lyman Paine, is a book of fanciful verses with illustrations to correspond put up in a cover of sky blue and silver and enclosed in a box. (Dutton, \$2.00.)

The Poetical Works of Christina G. Rossetti, in two volumes, and "The Poetical Works of Dante Gabriel Rossetti," in two volumes, and with a portrait of the author, are similar in style and make-up, with gilt edges and attractive covers in red and gold. (Little, Brown & Co., \$1.50.)

Miss Mary McNeil Fenollosa, the author of **Out of the Nest**, calls her verses callow fledglings, and we are not inclined to dispute the title, although some of the adaptations from the Japanese have a certain prettiness and are daintily done. (Little, Brown & Co., \$1.00.)

Robert Stephen Hawker was a clergyman, born in 1803, whose **Poems** found favor in the west of England earlier in the century. An edition, with a sketch of the poet, by Alfred Wallis. (John Lane, illus., \$2.00.)

Nature Pictures by American Poets, edited with an introduction by Mrs. Annie Russell Marble, is an excellent idea well carried out. One does not realize until he turns the pages of this volume how many American poets have written on out-of-door subjects. (Macmillan.)

Shakespeare's **Sonnets**, illustrated by Henry Ospovat, and printed after an antique model, makes one of the most attractive editions of these immortal songs. (Lane, \$1.25.)

Love Lyrics, by James Whitcomb Riley, will not be the less appreciated by the poet's friends for the numerous "pictures from life," by William B. Dyer, with which they are illustrated. The pictures include both landscape and figures, and the latter are excellent examples of what may be done with a camera and a well-trained model. (Bowen-Merrill Co., \$1.25.)

Mr. T. B. Mosher has outdone himself this year. His list includes an edition of *Laus Veneris* (limited ed., \$5.00 *net*) that would melt the heart of Mr. Swinburne even without a royalty, and an edition of the late J. A. Symonds's *Wine, Women, and Song* (limited ed., \$2.50 *net*) to melt the heart of anyone. These are not Mr. Mosher's usual booklets, but dignified volumes that any book-lover may indeed crave. Besides these there is a limited edition of Swinburne's "Under the Microscope." (\$2.00 *net*.)

RELIGIOUS

The melancholy history of *The Life and Death of Mr. Badman*, by John Bunyan, has been illustrated with twelve full-page drawings in pen and ink and many decorative designs in the text by George Wooliscroft Rhead and Louis Rhead, and printed on imitation hand-made paper. The Messrs. Rhead are at their best in the decorations, which are appropriately black and lugubrious. The full-page designs show some ability with the pen, but are not so fanciful and original. (Russell, \$3.50.)

God's Education of Man, by William De Witt Hyde, D.D., President of Bowdoin College, is an attempt to show the radical changes which theological conceptions are undergoing. He considers the ancient doctrine of sin, redemption, and sanctification, and the new view of the relation of God to man, that of the vine to the branch, the father to the child. "God's Education of Man" is the drawing of the perfect from the imperfect. (Houghton, Mifflin, \$1.25.)

Thoughts on the Collects for the Trinity Season, by Ethel Romanes, is a book of "very simple meditations" for the use of "very busy and not very learned people." We quote from the author's preface; we ourselves would have expressed it somewhat differently, but then, this is a book meant for English "persons"—a class whose mental powers we do not possess. The Bishop of Stepney contributes a preface, in which he declares that it is very hard to meditate for those who have had little training in connected thought, and that such thoughts as are put down in the book "may show many how to begin a habit of meditation." This notice is not written in a carping spirit; on the contrary, we hold that the book is well adapted to its simple mission. (Longmans.)

SCIENTIFIC

The Boy's Book of Inventions, by Ray Stannard Baker, are stories of recent scientific inventions, including the submarine boat, liquid air, wireless telegraphy, the soaring machine. There is a chapter on the building of a modern skyscraper. The book contains nearly a hundred and fifty illustrations. (Doubleday & McClure Co., \$2.00.)

TRAVEL

Present Day Egypt, by Mr. F. C. Penfield, official representative of the United States at Cairo from 1893 to 1897, gives a graphic and comprehensive account of the Egypt of to-day, copiously illustrated from photographs and drawings by Philippoteux and other artists. (Century Co., \$2.50.)

Quaint Corners of Ancient Empires: Southern India, Burma, and Manila, by Rev. M. M. Shoemaker, is a timely book and a good one, from a keen-eyed observer who knows how to tell what he has seen. It is amply and admirably illustrated. (Putnam, \$2.25.)

Among English Hedgerows, by Clifton Johnson, begins with a quotation from Washington Irving as to the true way of forming an opinion of English character. That is, by going into the country; and our author takes us among rural villages, gypsies, Lincolnshire inns, and through the land of Lorna Doone and the Lake Country. The illustrations, half-tone pictures from photographs, are numerous, characteristic, and well printed. (Macmillan, \$2.25.)

The Yangtze Valley, and Beyond, by Mrs. J. F. Bishop (Isabella L. Bird Bishop), is, if we mistake not, the twelfth work of travel of that adventurous globe-trotter and skilled writer. Her book is an account of travel in China, very fully illustrated, and contained in two handsome volumes. (Putnam, \$6.00.)

Tramping with Tramps, by Josiah Flynt, is an unvarnished tale of the life pursued by that class of tramps known among themselves as "hoboes." Mr. Flynt has not confined his investigations to the United States, but has travelled in Germany, England, and Russia. The pictures are not calculated to induce a passion for tramping. (Century Co., \$1.50.)

Village Life in China, by Rev. A. H. Smith, whose "Chinese Characteristics" has been highly praised in the columns of this magazine. The new book forms a worthy companion to its predecessor. (Revell, illus., \$2.00.)

Bohemian Paris of To-Day, by W. C. Morrow from notes by Edouard Cucuel, illustrated with one hundred and six pen drawings by the latter. A further note about this book will be found in "The Lounger." (Lippincott, \$3.50.)

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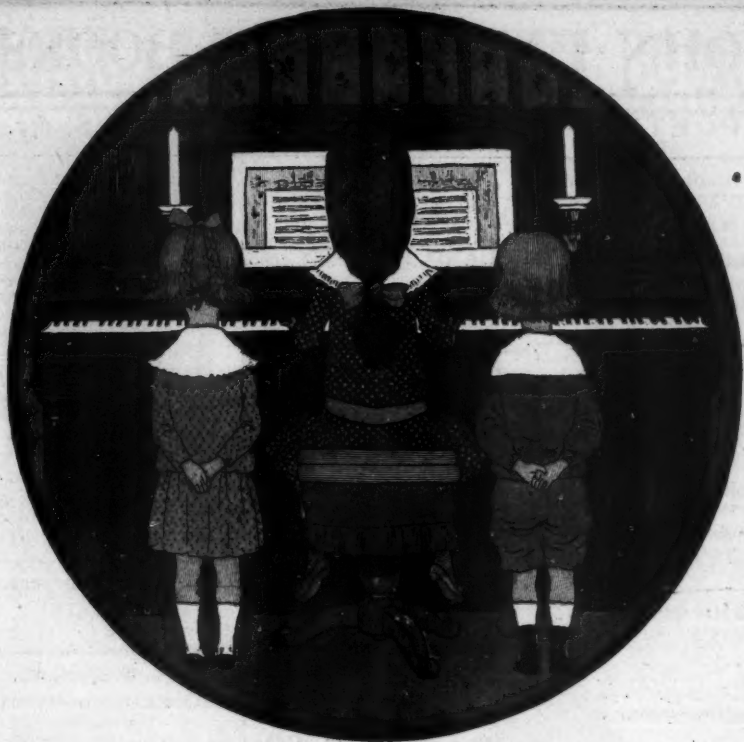
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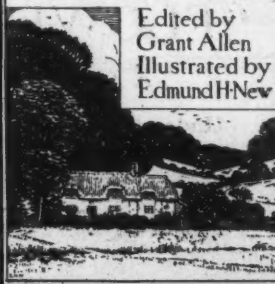
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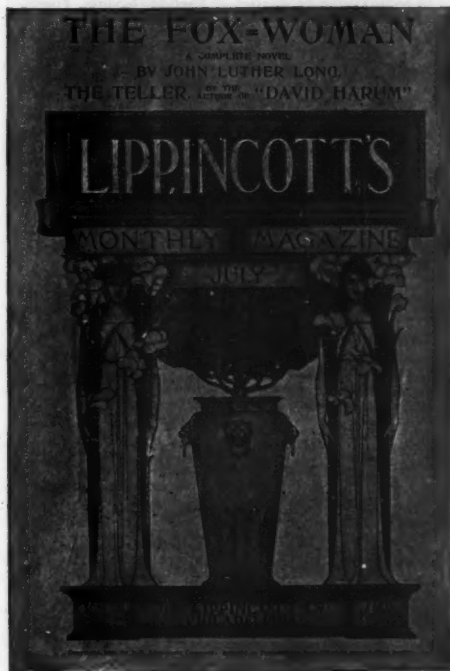
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Miss Cary's volume on Tennyson, published last year, was not only a beautiful piece of book-making, but was accepted as a thoroughly satisfactory piece of literary criticism. The Chicago *Inter-Ocean* spoke of the text as being "clear, terse, and intelligent, and the matter admirably arranged"; and the New York *Times* said: "Nothing will impress her readers more than the care and intelligence with which Miss Cary has garnered from a rich and varied field the essential and striking incidents in this great career."

Miss Cary says in her Preface: "In calling this book a 'survey' I have meant to indicate the absence of any pretence at throwing new light upon Browning's already strongly illuminated work. I have used the word in its literal sense to express my intention of merely 'looking over' the ground covered by his life and poetry, and the place the two seem to have occupied in the generation to which he belonged. I have laid more stress upon criticisms by others than my personal views, holding with the Rev. Mr. Ingham, that where 'so much has been said, and that so well said,' I could add little of value; but in sifting the mass of critical material that has gathered about Browning's poetry, I have, of course, been influenced by my own impression of him as well as by the authority of the critic."

As in the companion volume on Tennyson, so in this book, Miss Cary has shown excellent judgment and literary skill in the selection and arrangement of her material. Browning has suffered from the enthusiasm of his friends, who have tried to read deep meanings into some of his poems and have thus hedged his work around with an air of mystery that has repelled rather than attracted the average reader of poetry. Miss Cary deprecates this, and urges that Browning's poetry is to be read like that of other poets, not as a task, but for pleasure. It is fair to say that her volume will win many a reader over to her view of the writings of one of the great poets of the nineteenth century.

Putnam's Notes on New Books

**Frithjof, the Viking
of Norway;
and
Roland, the Paladin
of France.**

By ZENAÏDE A. RAGOZIN, author of "The Story of Chaldea," "Vedic India," etc. Being No. 2 *Tales of the Heroic Ages*. Fully illustrated. 8°, \$1.50.

The first issue in Mme. Ragozin's *Tales of the Heroic Ages* was devoted to *Siegfried, the Hero of the North*, and *Beowulf, the Hero of the Anglo-Saxons*. In the present volume, Mme. Ragozin presents, first, the Saga of Frithjof, that beautiful story which gives such an entirely human, vivid picture of Norse life just before it was perturbed and changed by the advent of Christianity—probably in the eighth century. Antiquarians are pretty well agreed that the Saga was written down, from old popular ballads, about the year 1300, and have little doubt that the groundwork is historical. Mme. Ragozin has adapted her story from the epic poem of Esaias Tegner, the national poet of Sweden, who lived in the first part of the present century.

The second division of the book is devoted to the French national epic of the eleventh century, describing the retreat of Charlemagne and the heroic struggle of the rear-guard under Roland and his friend Oliver, who were trapped in the narrow gorges of the Pyrenees.

Young people demand food for their imagination, and what more profitable reading can be found than these famous legends, told so clearly and in such a charming story-like manner, thus at once instructing and entertaining?

Christus Victor.

A Student's Reverie. By HENRY NEHEMIAH DODGE. 16°, gilt top, full leather. \$

The theme of Dr. Dodge's poem is the final triumph of supreme love; the victory of justice over oppression, of harmony over discord; in short, of good over evil. Dr. Dodge has considered his subject in many aspects, scientifically as well as emotionally. He has been remarkably successful in presenting scientific suggestions without dropping out of poetry into mere rhymed prose.

For each aspect of his theme Dr. Dodge has chosen a form of versification suited to the expression of his thought; thus, the majesty of the blank verse, which forms the groundwork of the poem, is relieved by the brilliancy and melody of lyrics, and by the dramatic movement of certain rapid passages.

"'Christus Victor,'" says the author, "is the outgrowth of life-long habits of thought and feeling." It was written in the endeavor to give "expression not merely to the 'Larger Hope,' now held by multitudes, but also to the 'Larger Faith,' cherished, it may be, often vaguely or in secret, by many a longing heart throughout Christendom."

**Romance of the
Feudal Châteaux.**

By ELIZABETH W. CHAMPNEY. With 40 photogravures and other illustrations. 8°, gilt top, \$3.50.

Mrs. Champney's volume does not give the dry history of the feudal châteaux, but their romance. She says at the close of the chapter entitled "Treasure Trove," wherein she introduces the reader to the charming and interesting family to whom she gives the name *La Foyeuse*: "In our wanderings we visited many ruins of old feudal châteaux and a few that were faithfully preserved or carefully restored. We found much treasure of romance and roused many an unfamiliar spectre; and ever and anon we caught the gleam of the fiery eyes and the sound of the inexplicable footsteps."

Putnam's Notes on New Books

It is, of course, not possible to present all of the châteaux in one volume. The author has chosen only a few as typical: Angers, with its traditions of Roland and the peers of Charlemagne; Mont St. Michel, with souvenirs of Rollo and the Vikings; Caen and Falaise, which tell the story of William the Conqueror; Chinon, the cradle of the Plantagenets; Avignon, Carcassonne, Gaillard, and others. Mrs. Champney writes that she loves these ruins and the traditions which cling to them. Some of these traditions have been told her by simple people on the spot; others she has found in old chronicles in which she has read a trifle between the lines, seeing looks and gestures and little explanatory phrases, with guesses at thoughts and motives, written in that magical sympathetic ink which is too faded to catch the eye of the searcher for authenticated statistics.

The volume is exceptionally well illustrated.

Life Beyond Death. Being a Review of the World's Beliefs on the Subject, a Consideration of Present Conditions of Thought and Feeling, Leading to the Question as to Whether it can be Demonstrated as a Fact.

To Which is Added an Appendix Containing Some Hints as to Personal Experiences and Opinions. By MINOT J. SAVAGE, D.D. 8°, gilt top, \$1.50.

No problem possesses more interest for men than that contained in the question asked centuries ago, "If a man die shall he live again?" Men may be ready to be classed as agnostics on most matters of religion, but every man must have an opinion concerning this question. And herein, perhaps, lies the strongest argument in favor of life beyond death, for every man believes (not merely hopes) that there is a future life. But this belief is not universally based upon the same grounds. The orthodox Christian believes it to be the gift of God through the atoning sacrifice of Christ. Others seek a scientific demonstration. To the former class Dr. Savage's volume will not appeal, but to the latter group his book will be welcomed as a valuable contribution to the knowledge on this great question.

After a review of the beliefs held in the past concerning life beyond death, Dr. Savage takes up the present conditions of belief and considers the agnostic reaction from the extreme "other-worldliness" which it replaced, which was in turn followed by the spiritualistic reaction against agnosticism. He points out the doubts concerning the doctrine of immortality held by the churches and the weakness of the traditional creeds and the loosening of their hold upon people. He then considers the probabilities of a future life, probabilities which, as he admits, fall short of demonstration. The volume includes a consideration of the work of the Society for Psychical Research and also an appendix giving some of the author's own personal experiences in this line. Dr. Savage holds, as a provisional hypothesis, that continued existence is demonstrated, and that there have been at least some well-authenticated communications from persons in the other life. The chief contents of the volume are as follows:

CONTENTS: Primitive Ideas—Ethnic Beliefs—The Old Testament and Immortality—Paul's Doctrine of Death and the Other Life—Jésus and Immortality—The Other World and the Middle Ages—Protestant Belief Concerning Death and the Life Beyond—The Agnostic Reaction—The Spiritualistic Reaction—The World's Condition and Needs as to Belief in Immortality—Probabilities which Fall Short of Demonstration—The Society for Psychical Research and the Immortal Life—Possible Conditions of Another Life—Some Hints as to Personal Experiences and Opinions.

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This volume is made up of extracts in prose and poetry from well-known sources, both ancient and modern, the result of a serious and well-defined effort to attain in some degree the wider view on the questions of supreme interest that affect matters of religion and of daily life. Mr. Dana takes as a motto for his volume the inscription on the beautiful Water Gate at the Columbian Exposition: "Toleration in Religion, the best fruit of the last four centuries."

A reviewer in the *Rochester Post-Express* says:

"In gathering together the opinions in prose and verse of the leaders of humanity and of the men who have struggled for centuries in the pursuit of truth, Mr. Dana has shown rare judgment, and each selection illuminates the subject for which it was chosen. The material is arranged in chapters bearing on such topics as "Truth," "Progress," "Revelation," "Creeds," "Faith and Heresy," "Sectarianism," "The Eternal," "Humanity," "Brotherhood," "Love," "Character," "Religion," "The Coming Church," "Death," and "Trust." Among the authors quoted may be mentioned Addison, Amiel, Marcus Aurelius, Matthew Arnold, Bacon, John Stuart Blackie, William Blake, Browning, Bryant, Burns, Carlyle, Channing, Confucius, Henry Drummond, George Eliot, Emerson, Epictetus, John Fiske, Goethe, Oliver Wendell Holmes, R. G. Ingersoll, Omar Khayyam, Lincoln, Longfellow, Lowell, Pope, Ruskin, Shakespeare, Shelley, Socrates, Tennyson, Whitman, and many others of more or less fame. There is nothing didactic about the selections. They have a literary interest as well as an ethical value, and the volume is a distinct acquisition to any library."

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There are many humorous pictures and quaint sayings in the book, much sterling child-philosophy which will be an excuse for a smile or an approving nod; but there are also some pictures which preach a sermon more powerful than many heard in churches, and which proclaim that these children of the East Side, dirty and wretched though they may be, are still children, and hunger for more than mere food,—the satisfying of the child-mind which demands sympathy and love and longs for an expression of these in toys and simple luxuries. To the callous grown-up man and woman, Santa Claus is an absurdity. To the child, and especially to the unloved, ignorant, unwashed child, Santa Claus is a terrible reality. Mr. Woolf's Santa Claus pictures (without Santa Claus) haunt one, and perchance one child may be the gainer.

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JOSEPH B. GILDER } Editors
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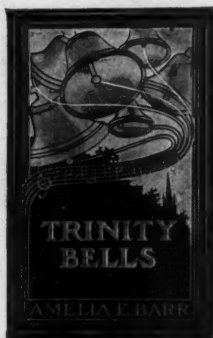
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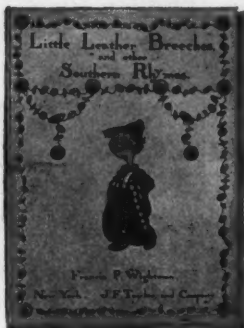
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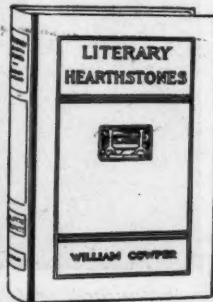
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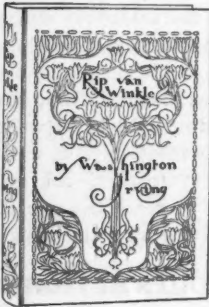
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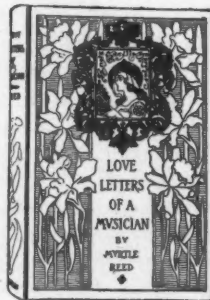
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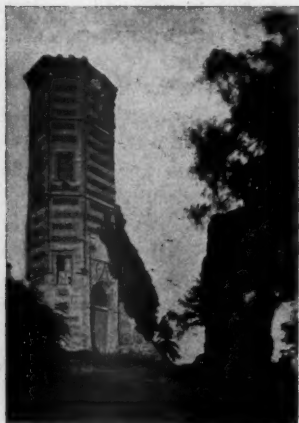
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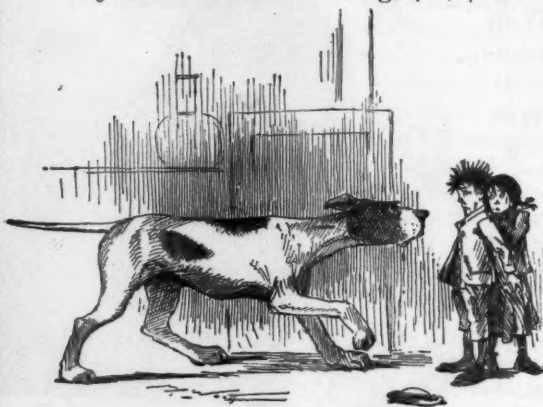


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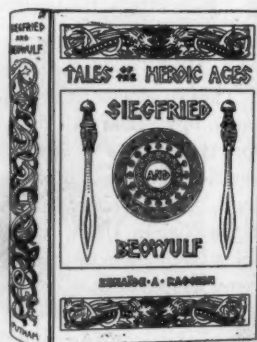
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The Critic for 1900

JEANNETTE L. GILDER, } EDITORS.
JOSEPH B. GILDER, }

THE CRITIC enters upon its twentieth year with a largely increased subscription list and a proportionately increased advertising patronage. As a monthly magazine it is no longer an experiment; it is a success.

The aims of THE CRITIC to-day are the same that were announced when it was founded in January, 1881. "Ability, impartiality, and timeliness" has been and will continue to be its motto. How well it has lived up to these aims, it is for its readers to say. Many of them have said, and press notices and private letters bear testimony to the success of its endeavors.

THE CRITIC has never permitted itself to be a journal of "fads," but it has ever encouraged beginners on the thorny road of literature or the arts, when they have given evidence or promise of actual talent. For this reason it has, from its first number, been a discoverer of genius, and many authors, artists, actors, and musicians who are to-day famous, secured their earliest recognition in the columns of this journal.

While those who have already "arrived" in the above-mentioned professions are welcome contributors to THE CRITIC, those also who have still to win their spurs are cordially invited to send their wares. If a genius is neglected, it will be the misfortune, not the fault of the editors.

Among the many noteworthy attractions already arranged for the new year are the following:

Lewis E. Gates.

A series of essays on the literature of the nineteenth century by that brilliant critic and essayist, Lewis E. Gates, Professor of English Literature at Harvard University, whose study of Matthew Arnold, contributed as an introduction to a volume of selections from that author's prose writings, *The Evening Post* pronounced not unworthy of Arnold himself.

John Burroughs.

This delightful essayist has promised to contribute a number of essays on literary subjects, with which he is quite as much at home as he is with nature.

John Jay Chapman

will contribute two striking essays on the subject of Literature as it affects the editor and the writer. They are written in Mr. Chapman's outspoken style and are bound to attract attention.

Clara Morris.

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Calvin Dill Wilson.

A very ingenious paper giving the sources of Mr. Kipling's poetic inspiration will be contributed by Mr. Calvin Dill Wilson, a writer already favorably known to the readers of THE CRITIC.

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A series of two critical papers on The English Dramatists of the Day, illustrated with the latest portraits of A. W. Pinero, Henry Arthur Jones, John Oliver Hobbes, and others, will be contributed by the well-known English critic, Mr. W. Kingsley Tarpey.

Mary J. Serrano.

Mrs. Mary J. Serrano, the translator of *Marie Bashkirtseff's Journal*, and of Senora Dona Pardo de Bazan's powerful novels, will contribute occasional papers on modern Spanish men of letters. The first of these will be devoted to the veteran Campoamor, and will be illustrated with a portrait of this most popular of living Spanish poets.

Arrangements have also been made for a series of essays on special subjects by

GERALD STANLEY LEE,	FREDERICK M. SMITH,	CHARLES DE KAY,
JENNETTE BARBOUR PERRY,	W. J. ROLFE,	GELETT BURGESS,
ALFRED CHURCH,	HENRY E. HOWLAND,	And others.
CORNELIA ATWOOD PRATT,	MAURICE THOMPSON,	

While THE CRITIC hopes for the pleasure of introducing to the public in this closing year of the century some new singers, the editors are able to announce contributions from such old-time favorites as

EDITH M. THOMAS,	MADISON CAWEIN,	M. A. DEWOLFE HOWE,
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It is with no little pleasure that the editors announce that

Th. Bentzon (Mme. Blanc),

Mrs. John Van Vorst,

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Theodore Stanton,

will continue to contribute occasional articles on timely topics from Paris.

BOOK REVIEWS.

A selection of the most important books of the year will be reviewed at length in the body of the magazine, while those of less importance will receive brief but discriminating notice in another department. It will be the aim of the editors to cover, as far as possible, the entire literary output of the year in such a way that the book-buyer need look no further than THE CRITIC to find the information that he wishes.

THE DRAMA, ART AND MUSIC.

J. Ranken Towse will, as heretofore, write of the Drama, while Art and Music will be discussed by Charles de Kay, Roger Riordan, Howard Crosby Butler, and Richard Aldrich.

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"The American 'Critic' is a literary magazine of a more attractive type than any publication of the kind issued in this country."—"Birmingham (England) Daily Post."

ILLUSTRATIONS.

Carefully selected illustrations will continue to be an attractive feature of THE CRITIC. The many compliments won for the magazine by Mr. Ernest Haskell's lithograph of BECKY SHARP have decided the editors to publish illustrations in color from time to time. To this end they have secured the services of

Ernest Haskell and Everett Shinn,

artists of acknowledged ability in color work, while sketches in pen-and-ink by that clever illustrator,

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will be presented as occasion affords. Reproductions of portraits of eminent authors, of paintings, statuary, architectural masterpieces, book and magazine covers, posters, etc., will embellish every issue of the magazine.

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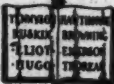
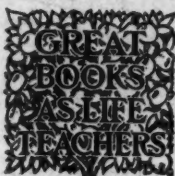
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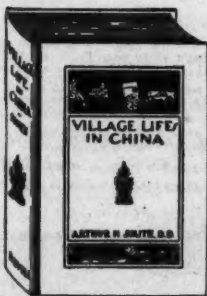
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